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COOL, CREATIVE AND CONTEMPORARY



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At the heart of the image



EDITOR'S LETTER

© Sarah Ketelaars



Elizabeth Roberts, Editor
elizabethr@thegmcgroup.com

Last week I went by train to Bexhill, going to see the Magnum exhibition at the De La Warr (which was, incidentally, brilliant). I often go to the gallery as their exhibitions are exceptional and I always go by train because it's a wonderful ride through some of the best Sussex landscape – and, *en route*, you emerge right at the edge of the sea, which is spectacular. The weather that day was perfect.

Sitting behind me were two women who, it transpired, were on their way to Hastings to go to the Jerwood gallery (a relatively new and prestigious art gallery in the town). They had got on the train at the same station as me, Lewes, and, as we pulled out, they started to investigate their phones for an app dedicated to art galleries. This, apparently, proved difficult and occupied their time for the whole journey.

As I got out at Bexhill, I glanced at them,

heads still buried in their phones, and wanted to tell them what they'd missed in terms of reality – they were on the trail of 'beauty' or 'art' but had completely missed all the magnificence that had surrounded them for the last half hour.

I would, of course, be the first to admit that I frequently do just the same – become so preoccupied that I am unaware of what's happening around me. And only in retrospect, understand that I might have missed something important.

Unless we learn to really look, to be aware of what's in front of us, how can we look at art and fully understand or appreciate it? The virtual world is fascinating but increasingly we are exchanging it for the real world, the one we actually live in. Isn't that a shame?

I'm going to start leaving my phone at home now and then. That's a start.

f facebook.com/blackandwhitephotog follow us on twitter @BWPMag

PINBOARD

© Martin Snelling



A GREAT COMBINATION

Tweeting this picture and the words 'the perfect combo' soon after the last issue of B+W went on sale, it's clear Martin Snelling recognises a great pairing when he sees one... Share your pictures with us by tagging @BWPMag.

► @LeftofNever

BLACK+WHITE SPY

This month we visited the National Portrait Gallery's new exhibition *Snowdon: A Life in View* – a retrospective comprising Lord Snowdon's beautiful B&W portraits of leading figures in the arts and high society. Look out in a future B+W for our full review.

► npg.org.uk

A TRANSATLANTIC PERSPECTIVE

Although this may look like a beautiful UK countryside winter scene, this photograph was actually taken almost 5,000 miles away in Washington State, USA. American reader Steven Dempsey took it last year, one January morning, with his Canon 5D Mark II. We love the image's delicacy and way Steven has captured the atmospheric light.

► stevendempseyphotography.blogspot.com

© Steven Dempsey



© Seamus A Ryan



COVER IMAGE

This month's cover image is by Seamus A Ryan. To see more of his work turn to the feature on page 44.

© Andrea Ehrenreich



PICK OF THE PICS

We've cheated a little this month by choosing Andrea Ehrenreich's composite image of nine pictures. Turn to 60-Second Exposure on page 80 to see more of her work.



© Anna Bonita Evans

HOW TO SUBMIT

Photocopies of this form are acceptable. Please tick which category you are submitting pictures to:

- ☐ PHOTO PROJECTS
☐ LAST FRAME
☐ PORTFOLIO

Name _____

Address _____

Postcode _____

Daytime telephone no _____

Email _____

When burning your CD, create two folders: one containing high-res Tiffs or Jpegs (300dpi to about A4), the other containing low-res Jpegs (72dpi to about 20cm on the longest side). Images must be Mac-compatible. Please write your name and contact details on the CD or include this in a text file. Print submissions should be a maximum of 12x16in and must not be sent in tubes. We are currently unable to receive submissions online.

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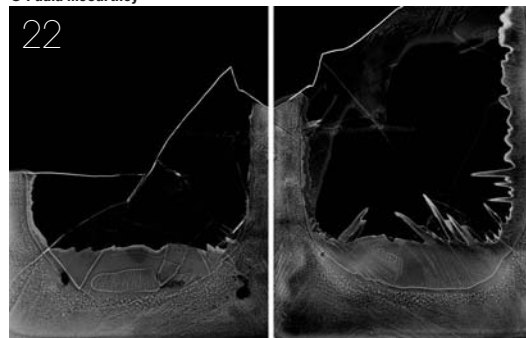
© Shomei Tomatsu



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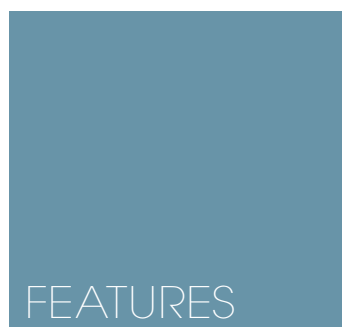
© Paula McCartney



© Lara Platman



© Andrea Ehrenreich



8 CONFLICT, TIME, PHOTOGRAPHY

A key show at Tate Modern

32 THIS SPORTING LIFE

Lara Platman on the thrill of
photographing motor racing

44 STILL LIFE

Thomas Peck
investigates the genre

80 60-SECOND EXPOSURE

Andrea Ehrenreich answers
our quick-fire questions



4 NEWSROOM

Hot news from the
cool world of B&W

6 ON THE SHELF

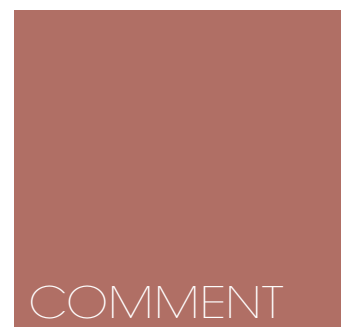
A bumper books selection

16 IN THE FRAME

The pick of the
photography exhibitions

18 EXHIBITION OF THE MONTH

The best show in town



22 AMERICAN CONNECTION

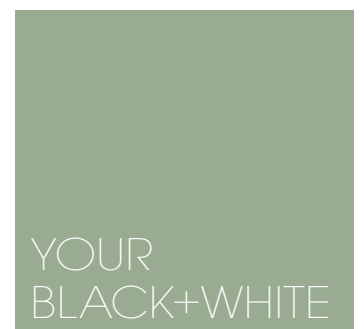
Winter pictures by
Paula McCartney

76 A FORTNIGHT AT F/8

Tim Clinch on chimping

78 BEHIND THE SCENES

Colin Harding on the Victorian
art world and photography



56 SENSE OF PLACE
Lee Frost on how to capture the character of a location

30 PHOTO PROJECT WINNER
Prize-winning pictures

68 PANASONIC LUMIX GH4
Groundbreaking camera tested and rated

24 PORTFOLIO
Your pictures could win you prizes

62 PHOTO PROJECTS
Tim Daly on photographing ruins

40 TWENTY NEW YEAR RESOLUTIONS
Brilliant ideas to boost your photography

72 CHECKOUT
The six best tablets for photographers

66 SUBSCRIPTION OFFER
Have B+W delivered

70 SMART GUIDE TO PHOTOGRAPHY
Tim Clinch on a useful new app

50 PHOTOBOOK WORKSHOP
Eddie Ephraums creates a photo notebook

84 BLACK+WHITE LOVES
Your Christmas list starts here

83 IN CONTACT
Send us your thoughts

86 NEXT MONTH
What's coming up in our January issue

54 TALKING PICTURES
Thomas Peck dissects a single image

96 LAST FRAME
A picture to close

HIGH CONTRAST

Fancy learning how to photograph fast-moving or exploding objects? A workshop on remote trigger operation photography is on offer at the Picture House Studios in Bournemouth on 4 December. The Triggersmart event is organised by Flaghead Photographic and DEPhotographic. Price £69.

► info@flaghead.co.uk

Photographers can submit their pictures for the UK National Award, part of the Sony World Photography Awards. The winner will receive Sony equipment and have their picture on show at the awards exhibition in London from 24 April to 10 May. Deadline: 5 January.

► worldphoto.org

Photography chain Jessops is to open six new stores. The company will open shops in Reading, Milton Keynes, Tunbridge Wells, Canterbury, Hull and Kingston. Jessops have also signed a deal with Sainsbury's to open stores within certain Sainsbury's superstores.

► jessops.com

A print collectors' program has been set up to give people the chance to buy work from Moroccan, African and international photographers. The scheme is run by the Marrakech Museum for Photography and the Visual Arts. All proceeds from sales go to support the museum.

► mmpva.org

Angkor Photo, south-east Asia's big photography festival, takes place in Siem Reap, Cambodia, from 29 November to 6 December. The event features exhibitions, outdoor projections and workshops.

► angkor-photo.com

An open session at Photoforum will be held at Quad in Derby on 2 December. The session is led by photographer and teacher Paul Hill. Photographers can show up to 12 images and receive feedback on their work. Email in advance at paul@hillonphotography.co.uk

► derbyquad.co.uk



James Robinson, *The Death of Chatterton*, 1859, Collection Dr Brian May.

RARE PICTURES ON SHOW

Rock guitarist and astronomer Brian May has lent a rare collection of Victorian stereographic photographs to Tate Britain.

The pictures are featured in a new exhibition, *Poor Man's Picture Gallery: Victorian Art and Stereoscopic Photography*, which runs at the gallery until 12 April 2015.

Stereographs became popular

in the 1850s and 1860s. Some stereograph photographers created tableaux based on famous paintings. In the exhibition, paintings such as Henry Wallis' *Chatterton*, William Powell Frith's *Derby Day* and John Everett Millais' *The Order of Release* are shown with their 3D hand-coloured photographic equivalents.

Queen guitarist Brian May said:

'We're thrilled that for the very first time stereographs are now on view at Tate. In this unique display they can be viewed in their full 3D splendour alongside the beautiful Victorian narrative paintings to which they relate.'

A new book, *The Poor Man's Picture Gallery: Stereoscopy versus Paintings in the Victorian Era* by Dr Brian May and Denis Pellerin, is also available.

© David Bailey



EAST END BOY

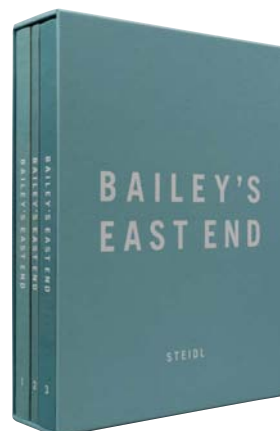
Pictures of the East End of London by David Bailey are now available in a new three-volume series of books.

Each of the three books represents a different decade. Volume one covers the 60s and includes pictures of Bailey's mother, the Kray brothers and the East End where Bailey grew up. Volume two covers the 80s and focuses on the London docks. Volume three

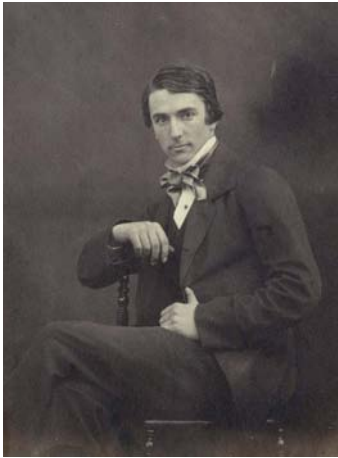
contains pictures of the East End from 2004 – 2010.

The three hardcover books that make up *Bailey's East End* are housed in a slipcase and are published by Steidl, price £75.

► steidl.de



LEFT An image from *Bailey's East End Book 1*.



Frederick Edwards by Emma Johnston.

VICTORIAN ARCHIVE FOR SALE

An archive of more than 350 pictures by Victorian photographer Emma Francis Johnston is to be sold at Bonhams in London.

Described as one of the lost figures of 19th century photography, Emma Johnston lived in Hampstead and photographed painters, diplomats and models between 1858 and 1864.

Her pictures include portraits of the architect William Wardell, the geologist-paleontologist Frederick Edwards and the curator at London Zoo, George Waterhouse.

The archive is valued at £10,000-15,000.



EJ, Edward Walter and Edith Hawkes by Emma Johnston.

RENÉ BURRI DIES

René Burri, the photographer who took famous pictures of Che Guevara and Picasso among many others, has died.

Born in Zurich in 1933, he began using a Leica during his military service and received international attention for a reportage on deaf-mute children which was published in *Life* magazine. He travelled widely around Europe, the Middle East and South America and photographed artists such as Giacometti, Le Corbusier and Picasso.

In 1959 he became a full member of Magnum and in 1963 he photographed Che Guevara in Cuba. The picture of the cigar-smoking revolutionary appeared in publications around the world.

Burri also helped in the creation of Magnum Films in 1965 and made *The Two Faces of China* with the BBC. A large



© René Burri/Magnum Photos

Autoportrait, Coronado, New Mexico, 1973/83.

retrospective of his work was held in 2004-2005 at the Maison Européenne de la Photographie in Paris before touring.

Martin Parr, president of Magnum Photos, said: 'Not only was he one of the great post-war photographers, he was also one of the most generous people I have had the privilege to meet. His contribution to Magnum and his unrivalled ability to tell stories and entertain us over this time will be part of his enormous legacy.'



Brazil, Sao Paulo, 1960.

© René Burri/Magnum Photos

MAGNUM DRAMA

Plans are under way for a TV drama about prestigious picture agency Magnum Photos.

Carnival Films, producers of *Downton Abbey*, have teamed up with Magnum to produce the drama, which will follow the legendary founders of Magnum – Robert Capa, Henri Cartier-Bresson, George Rodger and David 'Chim' Seymour.

Carnival Films MD Gareth Neame said, 'Magnum is an extraordinary and unique

organisation, with a powerful history and an amazing story to tell.

'We can get right inside the key events of the second half of the 20th century through the lives and lenses of these photographers in a bold and completely original way.

'We are enormously excited to be working with them on a drama which will bring such a cool and compelling story to a much wider audience.'



NEW LOOK

It might not look like a camera, but this cylindrical device has a 16Mp CMOS sensor and a wideangle lens.

Described by makers HTC as a re-imagining of the point and shoot camera, the HTC RE shoots stills and full HD video and offers slow-motion and time-lapse recording. It is compatible with Android and iOS. Price £169.

► htc.com



INTO THE LIGHT

The new Lytro Light Field Illium camera is now available in the UK.

The innovative camera offers a new style of photography by enabling users to adjust focus, tilt and depth of field after image capture. The Lytro comes with a 40-megaray light field sensor, an 8x optical zoom range and a constant aperture of f/2. Price £1,299.

► lytro.com



FILM STAR

A Nikon film camera is now available in the UK.

The Nikon FM10 is an SLR offering full manual focusing and exposure control. It comes with a Nikkor 35-70mm f/3.5-4.8 lens and accepts Nikon F-mount lenses with an aperture ring.

The camera is still on sale in America and Asia but had been withdrawn from the European market. It is now available in the UK from Keyphoto. Price £310.

► keyphoto.com

PHOTOGRAPHY: THE DEFINITIVE VISUAL HISTORY

Tom Ang

► Dorling Kindersley
► Hardback, £25

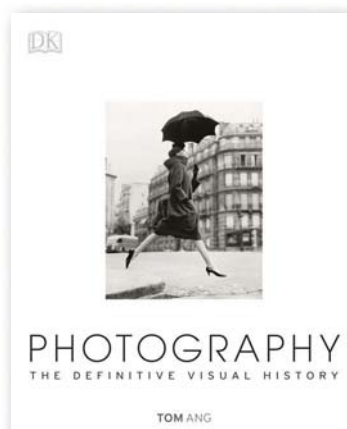
In this lavishly illustrated book, author Tom Ang charts the development of photography from its early days right up to the present.

He profiles more than 50 influential photographers and looks at important innovations ranging from the daguerreotype to the Leica 1 and the iPhone. As well as the artists and innovators, he also celebrates the role of photography as a popular pastime that allowed ordinary people to record holidays, weddings and social events.

A welcome feature is the analysis of key photographs. Pictures such as Ansel Adams' *Clearing Winter Storm*, Dorothea Lange's *Migrant Mother* and Robert Doisneau's *Kiss by the Hotel de Ville* are discussed in detail, explaining the background history and examining the composition and technique.

An engaging and informative book, beautifully put together.

Mark Bentley



ON THE SHELF

WEEGEE: MURDER IS MY BUSINESS

Brian Wallis

► International Center of Photography and DeMonico Books
► Hardback, £35

He liked to photograph murders because the subjects never moved.

Working in New York in the 1930s and 40s, Weegee was often on the crime scene before the police arrived – and as author Brian Wallis observed, he became the exemplar of the intrepid news photographer, a tabloid specialist in night-time crime.

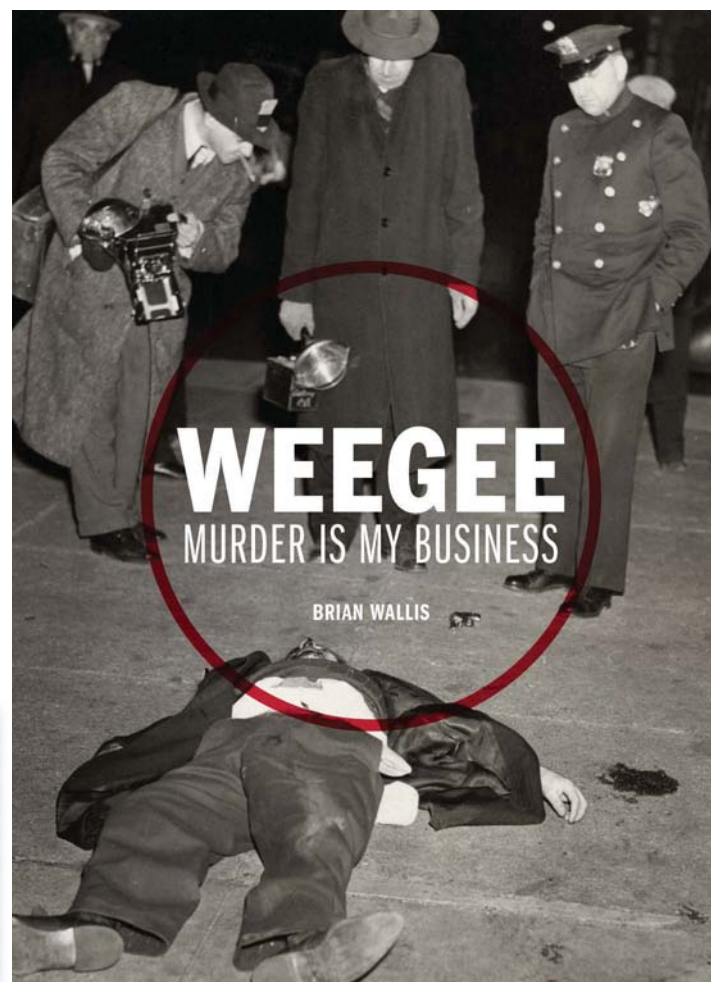
This book draws from the Weegee archive of more than 20,000 images held by the International Center of

Photography in New York. Some of the pictures are grisly, many are intrusive, all are loaded with drama.

Informed short essays, newspaper cuttings and hand-written notes by the photographer make this a fitting tribute to a dedicated hard news photographer.

'I love this racket,' he said. 'It's exciting. It's dangerous. It's funny. It's tough. It's heartbreaking. It tears the guts right out of you. But I love it.'

Mark Bentley



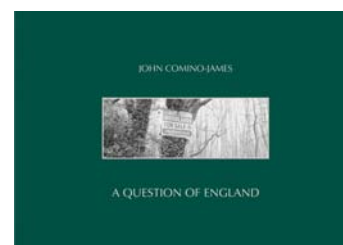
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HASSELBLAD MASTERS: VOL.4 EVOLVE

► teNeues
► Hardback, £65

Each of the 12 winners from this year's prestigious Hasselblad Masters competition was given some of the world's finest camera equipment and the subject 'evolve' to create an exclusive set of pictures. Here the diverse results are reproduced beautifully in this large format book. There's also a significant amount of B&W work throughout the selection.

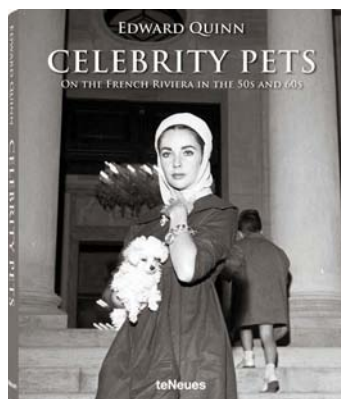


A QUESTION OF ENGLAND

John Comino-James

► Dewi Lewis Publishing
► Hardback, £30

Analogue advocate John Comino-James questions how England has changed over the last 60 years by looking at words and language used on road signs, posters and billboards around the country. Through 128 duotone printed images, largely in panoramic format, the photographer's perceptions are insightful and highlight how to explore a theme in its entirety.

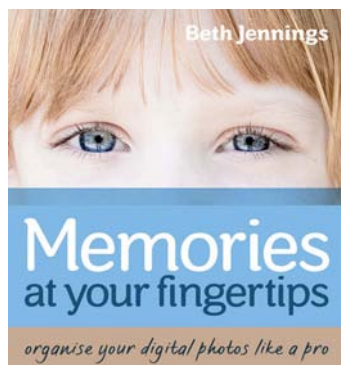


CELEBRITY PETS ON THE FRENCH RIVIERA IN THE 50S AND 60S

Edward Quinn

► **teNeues**
► **Hardback, £50**

With 110 duotone images by Irish photographer Edward Quinn, this is a photobook in the truest sense. Delightfully eccentric and with a dash of humour, the photographs reveal how 1950s and 60s celebrities spent their time while away from the red carpet – relaxing on the south of France coastline with their pets.

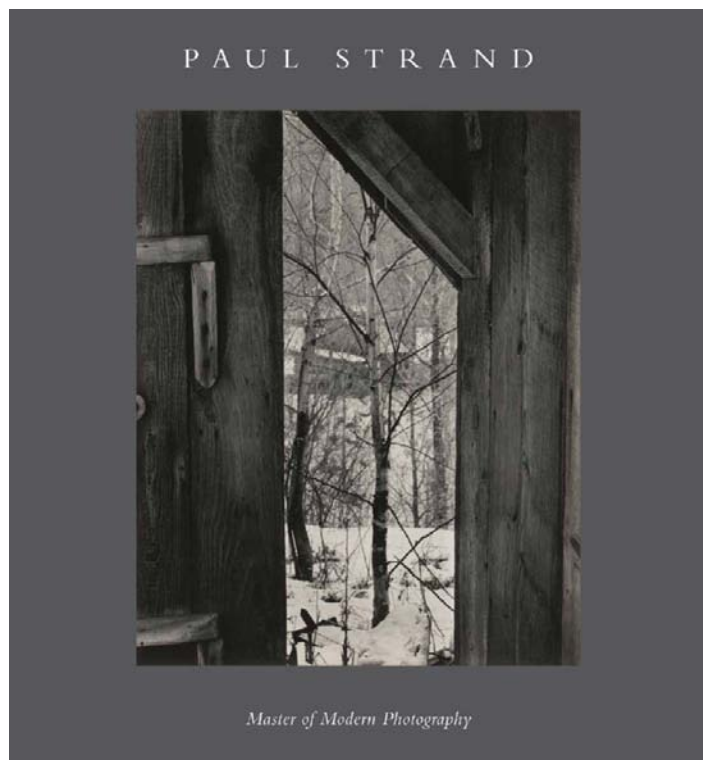


MEMORIES AT YOUR FINGERTIPS

Beth Jennings

► **Michael Hanrahan Publishing**
► **Paperback, £24**

In this step-by-step guide, professional photographer Beth Jennings explains all you need to know about digital photo management. Organised into 14 chapters, readers can refer to helpful tips about cataloguing digital images efficiently, backing-up files, editing, exporting and printing photographs so they don't get forgotten on a hard-drive.



PAUL STRAND: MASTER OF MODERN PHOTOGRAPHY

Peter Barberie

► **Yale University Press** ► **Hardback, £50**

Published to coincide with Philadelphia Museum of Art's recent acquisition of more than 3,000 photographs from the Paul Strand Archive, this thoughtful book highlights Strand's influence as an innovator, thinker and leader in establishing photography's significance as an art form during the 20th century.

Looking at the 205 images, it's

remarkable to see the breadth of subjects Strand turned his eye to – his abstract studies of nature are particularly beautiful. The additional transcript from a discussion among key curators also makes fascinating reading.

A fruitful book for those wanting to delve deeper into photography.

Anna Bonita Evans

VERA MERCER: PARTICULAR PORTRAITS

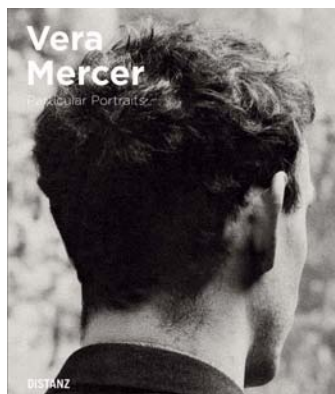
Matthias Harder

► **Distanz**
► **Hardback, £37.50**

It's rare for a photographer to change style dramatically once they've become established in the photographic world, but German photographer Vera Mercer did just that.

Here we see her earlier monochrome work set against her current colour photographs.

At first the two approaches may appear to jar but, viewing the book as a retrospective of a 50-year career, it's fascinating to trace how her way of seeing has evolved.



Mercer's delightfully grainy 1960s photographs have an intimacy and immediacy that all street photographers will relish.

Anna Bonita Evans

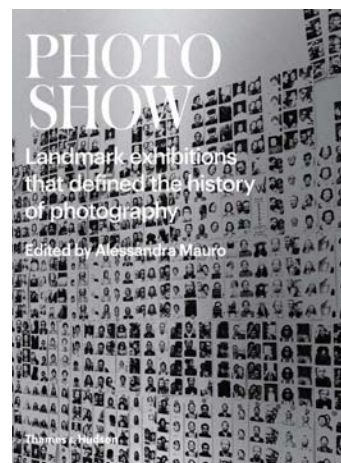


PHOTO SHOW: LANDMARK EXHIBITIONS THAT DEFINED THE HISTORY OF PHOTOGRAPHY

Alessandra Mauro

► **Thames & Hudson**
► **Hardback, £39.95**

We can often forget the importance photography exhibitions had on the medium in our contemporary image-led world. Here a group of historians take an in-depth look at the most significant international photography shows since London's Great Exhibition of 1851. Packed full of information, this is a valuable resource for any photographer.



THE BRISTOL ESTATE: ON THE STEEPEST HILL

Alexis Maryon

► **Fistful of Books**
► **Paperback, £12**

Documenting the lives of people living on a housing estate close to his Brighton home, Alexis Maryon's compelling black & white project is a refreshing, uncontrived and charming look at a community. Limited to 200 copies and compiled by hand, the book is available at fistfulofbooks.com.



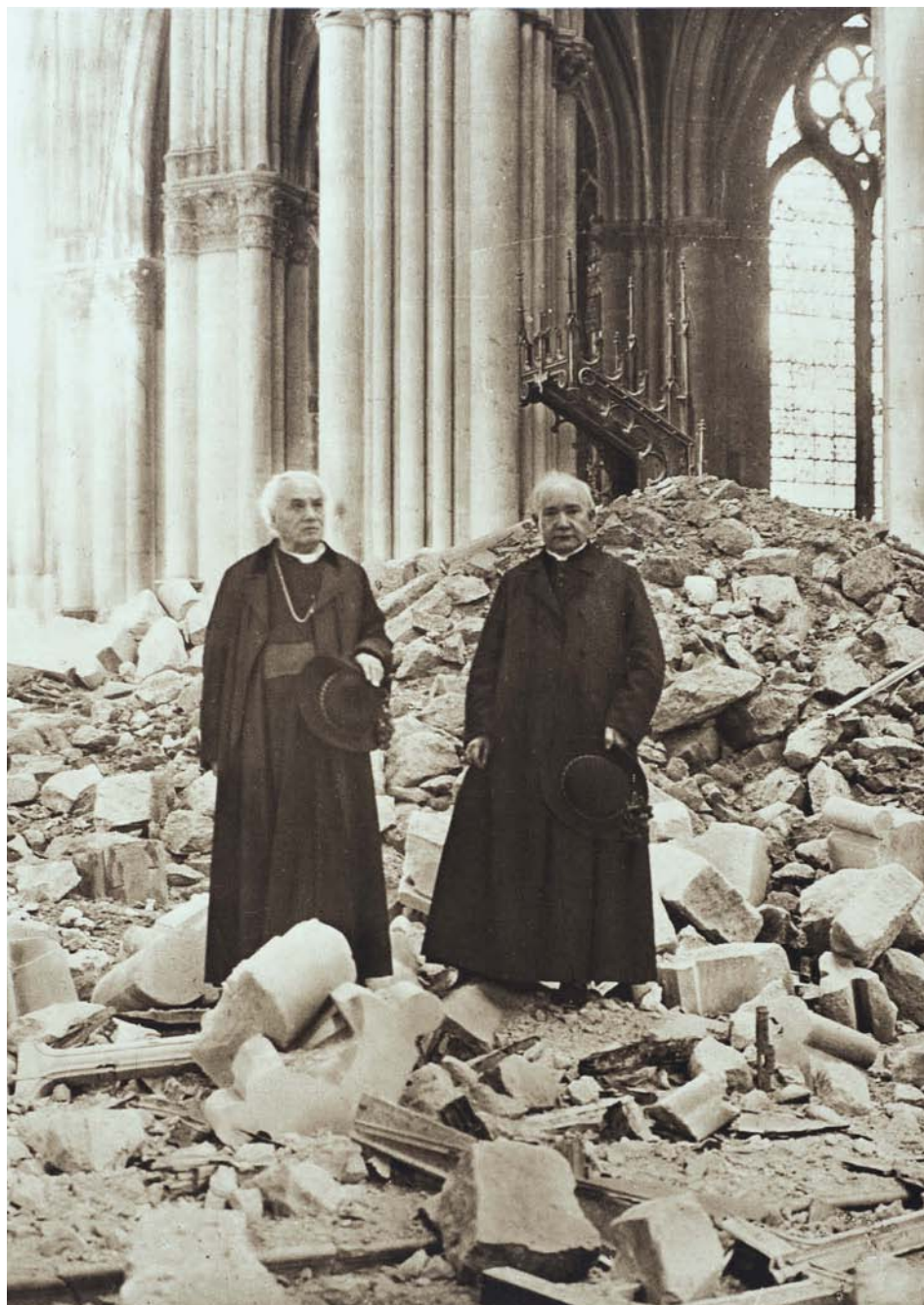
FEATURE

CONFLICT, TIME, PHOTOGRAPHY

As 2014 marks the centenary of World War I, we are faced with the challenge of looking back at one of the defining events of the 20th century, and thinking what it means to reflect on the past. Tate Modern's show, opening this month, confronts these issues. Assistant curator **Shoair Mavlian** explores its perspective.



Above **Plate LXXXIV**
and Right **Plate XXXVIII**
1927 from *Reims After the War*
by Pierre Antony-Thouret.
The mutilated cathedral
in the devastated city.
Private collection, London.



'Images in the portfolio alternate between landscapes of the ruined city and close-up images of debris, including an uncanny image of two priests standing on a pile of rubble inside what remains of the cathedral.'

The question of remembering and depicting events which occurred in the past is one that has challenged many writers, artists and photographers over the past century, particularly following World War II, where distance and retrospect were vital in helping to understand the conflict and trauma experienced and witnessed by many. A key example of this type of post-war literature is Kurt Vonnegut's *Slaughterhouse-Five* (1969). Vonnegut was a prisoner of war during the firebombing of Dresden in February 1945, but survived the bombing.

He emerged from his underground shelter the following day unscathed to find a city destroyed, flattened, surrounded only by piles of still smouldering debris. As well as the extended delay in time it took Vonnegut to write *Slaughterhouse-Five* (24 years) he also took an unconventional approach to the concept of time itself shifting between the past; wartime Dresden, his post-war present; 1960s America, and the future. When thinking about Vonnegut's approach to time, retrospect and looking back there are interesting parallels to the way photographers have made work about past conflicts, >



From Medina to Jordan Border, Saudi Arabia: From Train Stations of the Hejaz Railway in Saudi Arabia 2003 by Ursula Schultz-Dornburg. Purchased by Tate with funds provided by the Photography Acquisitions Committee 2012.

◀ focusing on the importance of the time taken to reflect and form different perspectives. *Conflict, Time, Photography* focuses on this passing of time as its central theme.

Abandoning both the instantaneity of photojournalism and the history of aftermath photography, the show highlights the importance of retrospect through the unorthodox way in which it is sequenced; rather than a chronological display of images of conflict, the exhibition is arranged in relation to how long after an event the images were made, beginning with works made ‘moments later’, then moving to

images taken ‘weeks to months later’, followed by works made ‘10 to 25 years later’ and so on, until the final room of the exhibition with works made ‘100 years later’.

‘In the weeks and months following World War I there was an abundance of images documenting the ruined towns and cities in the north east of France.’

The viewer is constantly shifting between different conflicts and geographies, and in one room will encounter works from Afghanistan in 2001, Iraq in 2008, Hiroshima in 1945 and Vietnam in 1968 all taken ‘moments later’.

Dealing with such a varied subject matter the exhibition is broad and far-reaching, but may not contain the typical war photographs one might expect. There are well-known historic images such as Roger Fenton’s work from the Crimean War, and George



From *Medina to Jordan Border, Saudi Arabia: From Train Stations of the Hejaz Railway in Saudi Arabia 2003* by Ursula Schultz-Dornburg. Purchased by Tate with funds provided by the Photography Acquisitions Committee 2012.

Barnard's images of the American Civil War, the first conflicts to be recorded by the camera. These are shown alongside a range of artists at different stages of their careers who have made work in Africa, Europe, Japan and the Middle East. The following is a selection of five works from different key moments in the exhibition.

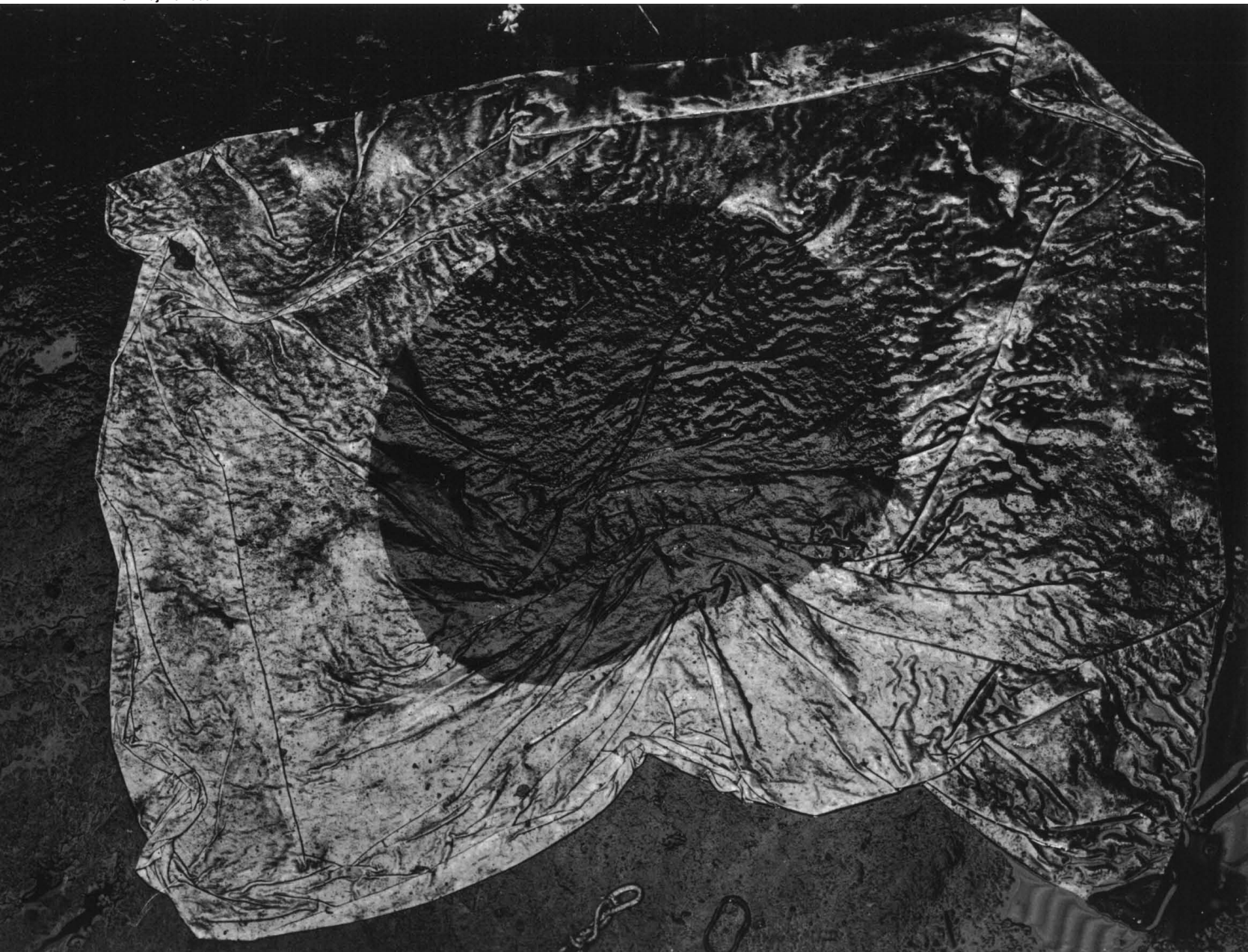
In the weeks and months following the end of World War I there was an abundance of images documenting the ruined towns and cities in the north east of France, often printed as postcards or published in guide books. Pierre Antony-

Thouret photographed what remained of the historic city of Reims. Located close to the front line, the city was badly damaged during the course of the war and the

'...there are interesting parallels to the way photographers have made work about past conflicts, focusing on the importance of the time taken to reflect and form different perspectives.'

cathedral, Notre-Dame de Reims, lay in ruins. Antony-Thouret published a lavish portfolio *Reims After the War* (1927) consisting of 127 heliogravure plates made as a souvenir of the ruined city, with proceeds of the sale of the album going towards the restoration of the cathedral. Images in the portfolio alternate between landscapes of the ruined city and close-up images of debris, including an uncanny image of two priests standing on a pile of rubble inside what remains of the cathedral.

Seven months after the fall of the Gaddafi regime, one of the most recent conflicts >



Hinomaru, Japanese National Flag 1962 by Kikuji Kawada, from the series *The Map*.

◀ included in the exhibition, photographer Diana Matar travelled to Libya. In *Evidence* (2012) Matar photographed sites where acts of political violence had taken place during the years 1977-2001, both during the Gaddafi regime and the Libyan Civil War that followed. The series was shot at night and depicts empty architectural structures, void of movement or people. Matar identified the locations after a period of extensive research that included conversations with local human rights workers. She explains: 'As is often the case with human rights violations there is rarely any physical evidence of the crime,

no body, no marked grave, and no forensic evidence.' In most cases these buildings or landmarks are the only trace left to tell the story, and in the absence of any official record the images stand in as 'evidence'

'In most cases these buildings or landmarks are the only trace left to tell the story, and in the absence of any official record the images stand in as 'evidence' of the events which took place.'

of the events which took place. As well as embodying an event in physical space the work goes beyond this, highlighting the ongoing effects of conflict on individuals, families and communities that experience the ramifications for years to come.

In the mid 1960s, 20 years after the atomic attacks on Hiroshima and Nagasaki, many Japanese photographers made seminal works about the events.

The extensive list of iconic photo-books from this period forms a large part of the exhibition, including installations related to key works by Shomei Tomatsu and Kikuji



Steel Helmet with Skull Bone Fused by Atomic Bomb, Nagasaki 1963 by Shomei Tomatsu. Courtesy of Taka Ishii Gallery, Tokyo.

Kawada. Tomatsu's *11:02 Nagasaki* (1966) is a statement of both the human cost and the long-term effects of the aftermath of the atomic bomb on the city and its inhabitants. During many return trips to Nagasaki, Tomatsu took portraits of Hibakusha, people who survived the bombing but were left with devastating scars, as well as making images of objects found in the aftermath, including a watch stopped at 11:02, the exact time the A-bomb was dropped on Hiroshima.

Shown in London for the first time in its entirety is Kikuji Kawada's *The Map* (1959-1965), originally published as a photo-book 20 years to the day after the bombing of

Hiroshima, *The Map* combines two bodies of work – abstract photographs of the decaying relic of the atomic bomb dome, a ruined building close to the hypocentre, and images of personal memorials for

'During many return trips to Nagasaki, Tomatsu took portraits of Hibakusha, people who survived the bombing but were left with devastating scars.'

the Japanese kamikaze pilots, made by their families. The design of the book with its double folded pages encourages contemplation, as the images can only be seen at a slow standard pace.

In 2003, Ursula Schulz-Dornburg travelled to Saudi Arabia to photograph the disappearing landscape of the Hejaz Railway. The work, *Train Stations of the Hejaz Railway* (2003) documents the remains of one of the last great engineering projects of the Ottoman Empire. Conceived to connect Damascus to Mecca, and ultimately the capital Constantinople, by >



Evidence 14 from *Evidence 2012-13*, courtesy of the artist.

◀ 1914 the railway was almost complete. However, with the outbreak of World War I, it became a prime target, and under the instruction of TE Lawrence, Arab guerrillas destroyed the railway in an attempt to cripple the Ottoman Empire's transport infrastructure. By the end of the war, amidst the break-up of the Ottoman Empire, the project was abandoned. Schulz-Dornburg travelled by car along the route of the railway, taking images along the way, occasionally coming across tracks emerging

from the sand but, for the most part, all that remained was the stations, uniform rectangular buildings, simple in design, standing tall against the vast flat desert.

The exhibition concludes with works primarily by emerging contemporary

photographers made '100 years later' after events which took place during World War I, suggesting that even a century later the subject still holds relevance, particularly when approached with the perspective of retrospect.

CONFLICT, TIME, PHOTOGRAPHY AT TATE MODERN

Conflict, Time, Photography is a large scale group exhibition that opens at Tate Modern, London, on 26 November 2014 and continues until 15 March 2015.

► tate.org.uk



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IN THE FRAME

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Brought to you
by Leica Camera

LONDON

ART GALLERIES EUROPE

1 to 6 December

Art for Art's Sake

Variety of art plus work by wildlife photographer Roger Hooper.

18 Maddox Street, W1S

▶ artgallerieurope.com

BRITISH LIBRARY

To 20 January

Terror and Wonder:
The Gothic Imagination

Includes new pictures by Martin Parr.

96 Euston Road, NW1

▶ bl.uk

DANIEL BLAU

To 20 December

Margaret Bourke-White: An
Exhibition of Vintage Photographs

Sixty prints of North Africa and Italy during World War II.

51 Hoxton Square, N1

▶ danielblau.com

EMBASSY OF ICELAND

To 9 January

Iceland

Viewing by appointment only.

2A Hans Street, SW1X

▶ iceland.is

GARDEN MUSEUM

To 5 January

Modern War Gardens:
Paradise Lost

Hidden gardens in areas of conflict.

5 Lambeth Palace Road, SE1

▶ gardenmuseum.org.uk

GRIMALDI GAVIN

To 10 January

Vernacular & Modern

Joachim Brohm's architectural studies.

27 Albemarle Street, W1S

▶ grimaldigavin.com

HORNIMAN MUSEUM
AND GARDENS

To 8 March

Revisiting Romania:
Portraits from London

Colour portraits of Romanians.

100 London Road, SE23

▶ horniman.ac.uk

MEDIA SPACE

To 18 January

Make Life Worth Living

Hard-hitting photographs by Nick Hedges for housing charity Shelter.



High Court of Justice, Chandigarh, 1955, by Lucien Hervé

© J. Paul Getty Trust. With permission from Fondation Le Corbusier, Paris, and Judith Elkan Hervé

CONSTRUCTING WORLDS:
PHOTOGRAPHY AND ARCHITECTURE
IN THE MODERN AGE

To 11 January

More than 250 pictures by Berenice Abbott, Walker Evans, Andreas Gursky and others.

BARBICAN

Silk Street, EC2Y ▶ barbican.org

2 December to 1 March

Masters of Light:
Treasures from the RPS

More than 200 pictures from the acclaimed collection.

Exhibition Road, SW7

▶ sciencemuseum.org.uk

MUSEUM OF COMEDY

To 31 March

Tommy Cooper

John Claridge's B&W portraits of the comedian.

Bloomsbury Way, WC1A

▶ museumofcomedy.com

MUSEUM OF LONDON

To 1 March

He Wasn't an Easy Gentleman
to Describe

Wet plate collodion prints.

150 London Wall, EC2Y

▶ museumoflondon.org.uk

NATIONAL PORTRAIT GALLERY

To 22 February

Taylor Wessing Portrait Prize

Contemporary portrait photography.

To 21 June 2015

Snowdon: A Life in View

Portraits of UK celebrities.

St Martin's Place, WC2H

▶ npg.org.uk

PHOTOFUSION

To 30 January

Salon/14

Member's annual photography show.

17A Electric Lane, SW9

▶ photofusion.org

PROUD CAMDEN

To 11 January

Assassinated Beauty

Kevin Cummins' pictures.

Chalk Farm Road, NW1

▶ proud.co.uk

QUEEN'S GALLERY

To 22 February

Cairo to Constantinople: Early
Photographs of the Middle East

Collection of Francis Bedford's images.

Buckingham Palace SW1A

▶ royalcollection.org.uk

SOMERSET HOUSE

To 25 January

Wounded: The Legacy of War

Brian Adams' portraits of British soldiers.

Strand, WC2R

▶ somersethouse.org.uk

TATE BRITAIN

To 12 April

Poor Man's Picture Gallery

Victorian stereographic photographs.

Millbank, SW1P

▶ tate.org.uk

TATE MODERN

To 15 March

Conflict, Time, Photography

Exploring war and photography.

Bankside, SE1

▶ tate.org.uk

THE PHOTOGRAPHER'S
GALLERY

To 18 January

Edward Steichen: In High Fashion,
The Condé Nast Years 1923-1937

More than 200 vintage prints.

To 18 January

Analemma:

Fashion Photography 1992-2012

Viviane Sassen's first London solo show.

16-18 Ramillies Street, W1F

▶ thephotographersgallery.org.uk

V&A MUSEUM

To 4 January

Horst: Photographer of Style

Works by the master photographer.

Cromwell Road, SW7
v am.ac.uk

EAST

BOAT HOUSE GALLERY

To 22 February
Images of East Anglia
Prints by Suffolk Monochrome Group.
Bridge Cottage, Suffolk
suffolkmonochrome.co.uk

MIDLANDS

HERBERT ART GALLERY & MUSEUM

To 11 January
People of India:
Photographs by Jason Scott Tilley
Black & white images.
Jordan Well, Coventry
theherbert.org

NEW ART GALLERY WALSALL

To 11 January

Martin Parr: Black Country Stories
Gallery Square, Walsall
thenewartgallerywalsall.org.uk

NORTH

NATIONAL MEDIA MUSEUM

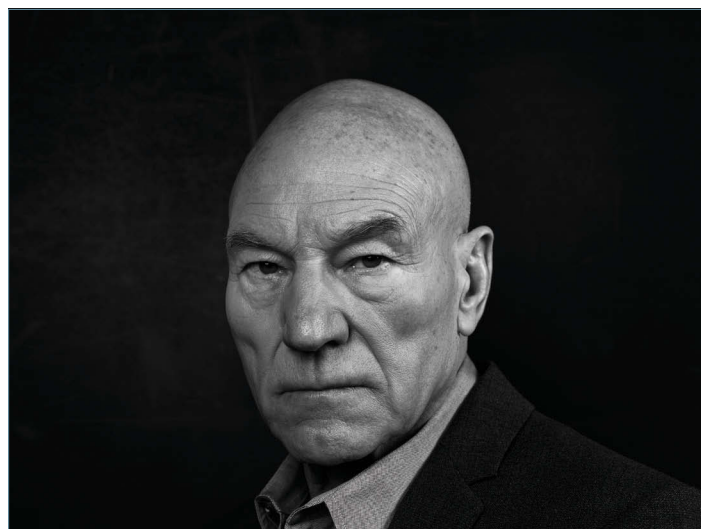
To 5 February
John Fontcuberta:
Stranger than Fiction
Major retrospective.
Little Horton Lane, Bradford
nationalmediamuseum.org.uk

NEW ART EXCHANGE

To 11 January
JD Okhai Ojeikere:
Hairstyles and Headdresses
One of the great African photographers
of the 20th century.
Gregory Boulevard, Nottingham
nae.org.uk

OPEN EYE GALLERY

To 11 January



Sir Patrick Stewart © Rory Lewis

NORTHERNERS

To 2 January
Rory Lewis' 100 portraits of celebrities born in the north of England.

CALUMET PHOTOGRAPHIC

93-103 Drummond Street, NW1
rorylewisphotography.com

Robert Heinecken:
Lessons in Posing Subjects
American artist's Polaroid images.
19 Mann Island, Liverpool
openeye.org.uk

SCHOOL OF MUSEUM STUDIES

To 13 February
100 Stories of Migration
A photographic exploration.
19 University Road, Leicester
le.ac.uk

SIDE GALLERY

To 21 December
Confrontier
Images of walls as symbols of division.
5-9 Side, Newcastle upon Tyne
amber-online.com

SOUTH

ASHDOWN GALLERY

To 31 March
Weald
David Higgs' platinum prints.
Ashdown Forest Centre, East Sussex
milesfromhere.co.uk

DE LA WARR PAVILION

To 4 January
Magnum Photos:
One Archive, Three Views
Photos from Magnum's archive.
Marina, Bexhill On Sea
dlwp.com

DIMBOLA MUSEUM & GALLERIES

To 4 January
Winner's Showcase:
The Isle of Wight Photographer of

the Year
Terrace Lane, Isle of Wight
dimbola.co.uk

THE LINK GALLERY

To 15 December
Nomads of India
Bharat Patel's insightful pictures.
John Radcliffe Hospital, Oxford
bharatpatelphotography.co.uk

WEST

BRIDPORT ARTS CENTRE

To 20 December
Jill Kennington Photographs
Portraits and landscapes.
South Street, Bridport
bridport-arts.com

FOX TALBOT MUSEUM

To 4 January
Capturing the Light
Early photographs and equipment.
Lacock, Wiltshire
nationaltrust.org.uk

SIDCOT GALLERIES

To 13 December
Arena
Photography group's winter show.
Bristol Road, North Somerset
sidcot.org.uk/arts

SCOTLAND

STILLS

To 25 January
Shot at Dawn
Chloe Dewe Mathews' poignant images.
23 Cockburn Street, Edinburgh
stills.org



Wenda and ostriches, 1951 © Norman Parkinson Ltd – Courtesy of Norman Parkinson Archive

NORMAN PARKINSON: ALWAYS IN FASHION

To 7 December
Show comprising idiosyncratic fashion photographer's
most imaginative pictures.

PROUD CHELSEA

161 Kings Road, SW3
proud.co.uk



OUTSIDE THE FRAME

If you would like an exhibition to be included in our listings, please email Anna Bonita Evans at anna.evans@thegmcgroup.com at least 10 weeks in advance.

AMERICA

BRUCE SILVERSTEIN

*To 20 December***Return Your Mind To Its Upright Position**

Nathan Lyons' large scale images, taken between 1962-2013.

535 West 24th Street, New York

▢ brucesilverstein.com

EDWYNN HOUK GALLERY

*To 20 December***Abelardo Morell:****Some Recent Pictures**

American photographer's recent work, including his camera obscura pictures.

745 Fifth Avenue, New York

▢ houkgallery.com

GEORGE EASTMAN HOUSE

*To 4 January***Robert Burley:****The Disappearance of Darkness**

Exploring the transition from film to digital photography.

900 East Avenue, Rochester, New York

▢ eastmanhouse.org

INTERNATIONAL CENTRE OF PHOTOGRAPHY

*To 11 January***Sabastiao Salgado: Genesis**

More than 200 B&W prints.

1133 Avenue, 43rd Street, New York

▢ icp.org

NAILYA ALEXANDER GALLERY

*To 28 February***Solarised**

Prints made with solarisation in the darkroom.

41 East 57th Street, 10022, New York

▢ nailyaalexandergallery.com

PHILADELPHIA MUSEUM OF ART

*To 4 January***Paul Strand: Photography and Film for the Twentieth Century**

Major retrospective of the American photographer, featuring 220 of his finest B&W prints.

2600 Benjamin Franklin Parkway, Philadelphia ▢ philamuseum.org

AUSTRALIA

AUSTRALIAN CENTRE FOR PHOTOGRAPHY

*To 18 January***Shadow Land**

Barge Passing, Paris, France, 1988

© Michael Kenna

FRANCE

PARIS

*To 1 February*

Michael Kenna's B&W photographs of this enigmatic city.

MUSÉE CARNAVALET 16 Rue des Francs Bourgeois, Paris ▢ carnavalet.paris.fr

Anne Ferran's 30-year project.
257 Oxford Street, Paddington
▢ acp.org.au

CANADA

NATIONAL GALLERY OF CANADA

*To 1 March***Taking It All In: The Photographic Panorama and Canadian Cities**

Historical images of Canadian cities.

380 Sussex Drive, Ottawa

▢ gallery.ca

FRANCE

FOUNDATION HENRI CARTIER-BRESSON

*To 21 December***William Eggleston:****From Black and White to Colour**

Pictures by the acclaimed photographer.

2 Impasse Lebois, 75014 Paris

▢ henricartierbresson.org

GALERIE AZZEDINE ALAÏA*To 11 January***Bettina**

Photographs taken during 1940s and 50s of the French fashion model.
18 Rue de la Verrerie, 75004 Paris

HÔTEL DE VILLE*11 December to 28 March***Paris Magnum**

150 photos by Magnum photographers.

5 Rue Lobau, 75004 Paris

▢ paris.fr

JEU DE PAUME*To 8 February***Garry Winogrand**

Retrospective of the master of street photography.
1 Place de la Concorde, Paris
jeudepaume.org

GERMANY

ALFRED EHRHARDT STIFTUNG

To 21 December
Michael Wesely
Long exposure photographs.
Auguststrasse 75, Berlin
alfred-ehrhardt-stiftung.de

HELMUT NEWTON FOUNDATION

To 17 May
Helmut Newton:
Permanent Loan Selection
Around 200 photographs on display.
Jebensstrasse 2, Berlin
helmutnewton.com

HELIOS PRIVATKLIN

To 28 January
Egypt: In the Mirror of Timelessness



The Woolworth Building, 1912
© Alvin Langdon Coburn

SPAIN

ALVIN LANGDON COBURN: MODERNIST & MYSTIC



13 December to 15 February
Major retrospective including Coburn's platinum and photogravure prints.

FUNDACIÓN MAPFRE

Salle Barbara de Braganza
13, Madrid
exposicionesmapfrearte.com

Loïc Bréard's monochrome documentary images.
Holstenstrasse 2, 22767, Hamburg
helios-kliniken.de

PODBIELSKI CONTEMPORARY

To 17 January
The Presentation
B&W portraits by Romanian photographer Loredana Nemes.
Fasanenstrasse 70, 10719 Berlin
podbielskicontemporary.com

HOLLAND

HUIS MARSEILLE, MUSEUM FOR PHOTOGRAPHY

To 7 December
The Marseillaise:
Fifteen Years of Collecting
Diverse set of pictures from the Huis Marseille collection.
Keizersgracht 401, 1016 EK, Amsterdam
huismarseille.nl

NEDERLANDS FOTOMUSEUM

To 31 December 2016
The Darkroom: Extraordinary Stories from the History of Dutch Photography
Exhibition brings more than 185 years of Dutch photography to life.
Willhelminakade 332, Rotterdam
nederlandsfotomuseum.nl

RIJKSMUSEUM

To 11 January
Modern Times in the 20th Century
Pictures by leading 20th century photographers, including Brassai, William Klein and Man Ray.
Museumstraat 1, Amsterdam
rijksmuseum.nl

ICELAND

REYKJAVÍK MUSEUM OF PHOTOGRAPHY

To 11 January
Girl Culture
Portraits exploring female identity.
Tryggvagata 15, Reykjavík
ljosmyndasafnreykjavikur.is

ITALY

GALLERIA CARLA SOZZANI

To 11 January
Bohncang Koo
Evocative B&W still life works.
Corso Como 10 – 20154 Milan
galleriacarlasozzani.org

MOROCCO

MARRAKECH MUSEUM FOR PHOTOGRAPHY AND VISUAL ARTS

To 31 December



Laederstraede, Kopenhagen 1935
© Henrich Heidersberger - Institut Heidersberger

GERMANY

EYES WIDE OPEN! 100 YEARS OF LEICA



To 11 January
Extensive show of work by Leica photographers, including Henri Cartier-Bresson, Robert Capa, Bruce Davidson and William Klein.

HAUS DER PHOTOGRAPHIE

Deichtorstrasse 1-2, Hamburg deichtorhallen.de

Eve Arnold: A Survey

Pictures by the Magnum photographer.
Badii Palace, Marrakech
mmpva.org

RUSSIA

MULTIMEDIA ART MUSEUM

To 14 December
Yuri Eremín:
Old Moscow, Favourites
Historical photographs of the capital.
16 Ostozhenka Street, Moscow
mamm-mdf.ru

SWEDEN

FOTOGRAFISKA

To 18 January

Daughters

Lisen Stibeck's stunning B&W photos of girls and women between the ages 16 to 25.
Stagsgårdshamnen 22, Stockholm
fotografiska.eu

SWITZERLAND

EDWYNN HOUK GALLERY

To 10 January
Robert Polidori
Selection of architectural images by the American photographer.
Stockerstrasse 33, Zurich
houkgallery.com

EXHIBITION OF THE MONTH

Formed in 1947, **Magnum Photos** represents some of the most distinguished photographers of all time and has a rich archive of negatives, prints and digital files. Rare pictures from the agency's resin print archive are now on show. Anna Bonita Evans reports.



Disco, Wolverhampton, 1978 © Chris Steele-Perkins/Magnum Photos

For the first time in its 67-year history, Magnum Photos has opened its resin print archive for a major show at the De La Warr Pavilion in Bexhill. With three leading practitioners each choosing a selection of photographs from the collection, the exhibition showcases work by some of the greatest photographers in the medium's

'My biggest surprise...was to discover just how many [of the resin print] images were not online; indeed well over 50 per cent of the images chosen in the exhibition are not yet digitally available via the website.'

history – but that's not all. This reinterpretation has formed new meanings, understandings and viewpoints about the prestigious photography agency and has put

one of its lesser-known archives on centre stage.

Unlike its digital database (which is constantly shifting as photographers join and leave

the agency), Magnum's resin print catalogue has become static. With images dating from the early 1950s to the late 1990s, this archive includes work by leading photographers, such as Eve Arnold, Magnum co-founder David 'Chim' Seymour, Stuart Franklin, Martin Parr, René Burri and Elliott Erwitt. Originally sent as reference prints to editorial and publishing clients, these >



Women's Liberation, 1970 © Leonard Freed/Magnum Photos



Street party, London, 1977 © Chris Steele-Perkins/Magnum Photos



Father Gregory Wilkins, director of the society of the sacred mission at Kelham, Nottinghamshire, 1963 © Eve Arnold/ Magnum Photos



Rusholme, Manchester, England, 1972 © Martin Parr/Magnum Photos



In a pub, Wolverhampton, 1978 © Chris Steele-Perkins/Magnum Photos

◀ photographs existed for purely functional purposes.

Guided by former Magnum archivist Nick Galvin, historian and anthropologist Elizabeth Edwards, photographer Hannah Starkey and artist Uriel Orlow were invited to sift through the 68,000 prints stored at the agency's London office. Working together as well as individually, each of the selectors chose around 40 images that spotlight their own areas of interest, producing a unique show of varying social, political and cultural viewpoints.

to focus on the people, often found in the background, of the photographs. Starkey's set, which are photographs taken by or of women, follows. The exhibition ends with Orlow's collection, where he has decided to look at a subject many associate with Magnum: war. Offering a digital counterpoint to the resin prints, a slideshow of photographs selected from Magnum's online archive is also on show at the display's entrance.

Small in size, the framed but unmounted photographs beckon

visitors to take a closer look. The imperfect quality of the images tell their own unique story: some include the photographer's notes for the final print, while others, perhaps fixed in the darkroom in haste, have intriguing marks and tones. Once used in the day-to-day running of the agency, these photographs were never intended to form the basis of an exhibition. By re-examining the archive now, however, it highlights a precious moment in Magnum's history for the public to enjoy.

Reflecting on the selection process, Nick Galvin says, 'My biggest surprise...was to discover just how many [of the resin print] images were not online; indeed well over 50 per cent of the images chosen in the exhibition are not yet digitally available via the website.'

Highlighting how Magnum's pre-digital archives still hold distinctive selections of material, this exhibition shows a lesser known, but just as enticing, collection of images by Magnum's leading photographers.

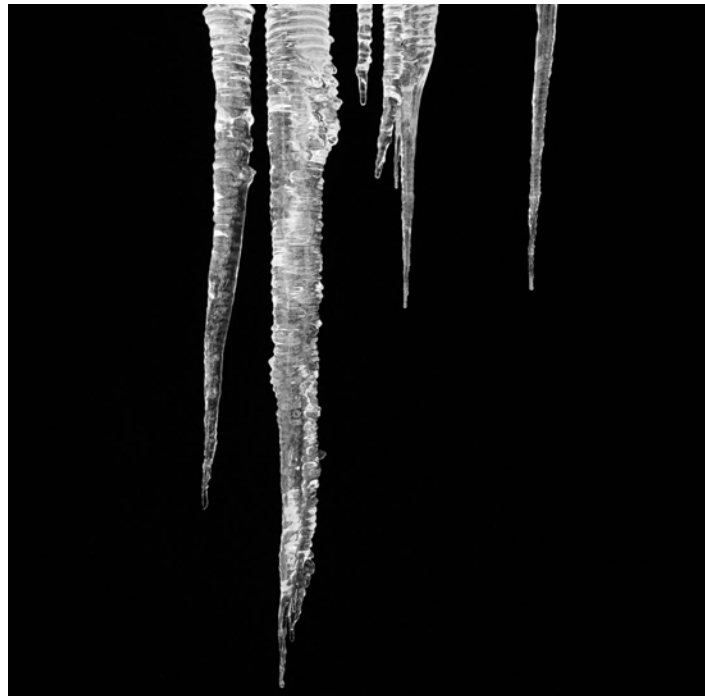
Divided into three rooms, the main part of the display begins with Edwards' selection. Here we're prompted

MAGNUM: ONE ARCHIVE, THREE VIEWS

runs until 4 January at the De La Warr Pavillion; Bexhill-on-Sea; East Sussex; TN40 1DP; dlwp.com. Admission free.

AMERICAN CONNECTION

After experiencing the harsh winter of Minnesota, **Paula McCartney** decided to turn her back on reality and create her own constructed landscapes of the imagination. She talks to Susan Burnstine.



22
B+W

Minneapolis-based photographer Paula McCartney invites viewers to explore the perimeters of reality by creating 'constructed landscapes' which she describes as topographies that are partially real and partially fabricated. When creating images, she interacts directly with the natural environment, yet she never limits herself by the constructs of reality, thus initiating a multi-layered conversation concerning authentic or imagined elements.

The inception for McCartney's approach transpired while living in New York City in the 1990s. During that time she created a series of black & white photographs of the bird aviaries at the Bronx Zoo. The images depicted live birds in habitats containing living foliage, sculpted rocks and painted backgrounds, all of which fascinated her. She recalls, 'I loved how if I ignored what was

in my peripheral vision, I was transported from the Bronx to a lush South American jungle.'

After completing graduate school at the San Francisco Art Institute, McCartney began a project entitled *Bird Watching*, which was informed by her Bronx Zoo series, but shot in colour using craft store song birds placed in natural landscapes. During

that time, she moved to Michigan then to Minneapolis, where she ultimately completed the project.

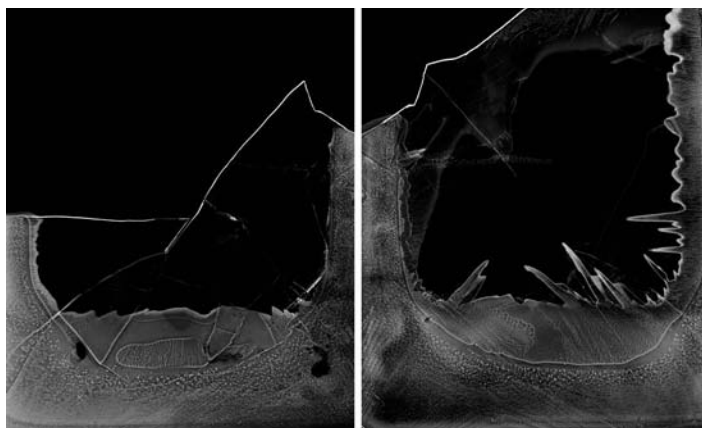
After experiencing the harsh winter atmosphere in Minnesota, McCartney became inspired to illustrate the extreme, somewhat exotic, seasonal landscape. Traditionally, she disliked being outside in cold weather and she

had no interest in accurately documenting the winter landscape, so she decided to 'explore the winter of her imagination'.

That June, she began her series, *A Field Guide to Snow and Ice*, by collecting, pressing and making photograms of Queen Anne's Lace; a wild flower that resembles a snowflake. 'I decided,' she says, 'that the constructed aspect of this series would be how the images were juxtaposed with each other to reference multiple ideas on both micro and macro levels.'

McCartney created photographs of snowdrifts, a frozen waterfall, ice mounds, ice scooped out of a Minneapolis lake, icicles that hung from her roof and large sheets of ice floating on Lake Superior. She also photographed stalagmites in Carlsbad Caverns, the Gypsum Sand Dunes at White Sands Natural Monument and calcite deposits on a lava bed in Hawaii.

'I'd like the work to encourage a wider and more open way of looking.'





EXHIBITIONS USA

BOSTON

MUSEUM OF FINE ARTS, BOSTON

Until 22 February

Truth and Beauty:
Pictorialist Photography

📍 mfa.org

LOS ANGELES

ANNENBERG SPACE FOR PHOTOGRAPHY

Until 3 May

Sink or Swim:
Designing for a Sea of Change

📍 annenbergspaceforphotography.org

HAMMER MUSEUM

Until 17 January

Robert Heinecken: Object Matter

📍 hammer.ucla.org

NEW ORLEANS

A GALLERY FOR FINE PHOTOGRAPHY

Until 31 January

A Sense of Place

📍 agallery.com

NEW YORK CITY

METROPOLITAN MUSEUM OF ART

Until 16 February

Thomas Struth: Photographs

📍 Metmuseum.org

PASADENA

PASADENA MUSEUM OF CALIFORNIA ART

Until 11 January

Burning Down the House: Ellen Brooks, Jo Ann Callis and Eileen Cowin

📍 pmcaonline.org

SAN FRANCISCO CONTEMPORARY JEWISH MUSEUM

Until 1 February

Arnold Newman: Masterclass

📍 thecjm.org

STANFORD ANDERSON COLLECTION

Until 15 February

Peaceful Presence: Leo Holub and the Artist Portrait Project

📍 anderson.stanford.edu

WASHINGTON DC AMERICAN ART MUSEUM

Until 20 March

Irving Penn

📍 americanart.si.edu

McCartney confesses that she prefers photographing subjects close-up, at night or against a black background as she feels 'the ambiguity of scale and substance helped the subjects transcend their source.' She says, 'Not everything in the series is snow or ice but I don't have labels next to each image specifically identifying its source or location. I would prefer the viewer to look at the series as a whole and consider the recurrent forms throughout nature. I'd like the work to encourage a wider and more open way of looking.'

After completing the images for *A Field Guide to Snow and Ice*, she produced a critically acclaimed

artist book based on a sub-series of the project entitled, *On Thin Ice, In a Blizzard*. Initially, she considered her more extensively fabricated images as separate from the larger project. But when she began to sequence the monograph she realised the images as a whole could be combined effectively, so several were also included in her book *A Field Guide to Snow and Ice* (Silas Finch, 2014).

To date, McCartney has produced 11 photo-based artist books and has had two monographs published. She has attained funding for her projects by earning several notable grants, including two McKnight Fellowships, two grants from the Minnesota State Arts Board and

an Aaron Siskind Foundation Individual Photographer's Fellowship grant.

Currently she is working on a new body of work entitled *Hide the Sun*, which seamlessly combines landscapes abstracted from their wider environment, portraits, self-portraits and still lifes.

A selection of prints from her series *Bird Watching* are on show at the Smithsonian American Art Museum's exhibition *The Singing and the Silence: Birds in Contemporary Art* until 22 February. Her solo exhibit at the Kiehle Gallery at St. Cloud State University in Minnesota is on view through February 2015.

📍 paulamccartney.com

YOUR B+W

PORTFOLIO

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THE IMAGING WAREHOUSE. Turn to page 2 for full details.



24
B+W

£100

BHARAT PATEL

BHARAT'S KIT

▣ Canon EOS 7D / 60D / 5D / 5D MkII

▣ EF 24-105mm f/4L IS USM / EF 17-40mm f/4L USM



'Nomads of India is my latest project and is a culmination of several years' work recording the passing of a traditional way of life that has served generations. Tragically, these tribes now find themselves among the most marginalised people of India. Their nomadic existence stems from the need to ply their specialised trades across large areas, with an inherent lifestyle that is now inconsistent with the requirements for addresses and birth certificates, and all the other paperwork and procedures stipulated by the authorities.'





£50

PAUL KIERNAN

PAUL'S KIT

▶ Canon EOS 6D

▶ Canon EF 24-105mm 1:4 LIS USM lens

'This project was inspired by late 16th and early 17th century Dutch vanitas still life paintings by Nicolaes Gillis and Floris van Dijck. I composed the photographs as an arrangement of interrelated objects of different tones, shapes and textures – and also, as allegories on the vanity of life and the transience of earthly pursuits. In keeping with the style of Dutch Golden Age painting, natural window light was used with everything in focus.'



£50

PETER O'BRIEN

PETER'S KIT

- Panasonic Lumix DMC-G5
- Lumix G VARIO 14-140mm f/3.5-5.6 lens



© Peter O'Brien



THE IMAGING WAREHOUSE

The Imaging Warehouse is the home of Nova Darkroom, Nova Digital and PermaJet. We provide a comprehensive range of digital and traditional photographic materials, film, paper, chemicals and inkjet media to all levels of photography, schools and colleges all under one roof.

Visit our showroom at

**The Imaging Warehouse, 1A Black Hill Industrial Estate,
Warwick Road, Stratford Upon Avon CV37 0PT.
Tel: 01789 739200**



www.permajet.com



www.novadarkroom.com



www.novadigital.co.uk

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INSPIRATION



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PHOTO PROJECT WINNER

Zia Manji is this month's winner with his waterscapes from Seychelles. Ethereal and dreamlike, they describe his own special view of these beautiful islands. Zia wins a £100 voucher from Hahnemühle.



30
B+W

Zia is a black & white photographer who lives in Nairobi and focuses mainly on waterscapes. He travels to Seychelles each year to visit family and friends and enjoys the solitary pursuit of early morning photography on the beaches of different islands. He finds that photography provides a means of self-reflection and introspection, and has become interested in the intimate connection between photography and psychology.







FEATURE

All images © Lara Platman

THIS SPORTING LIFE

A theatrical background, a clever buy and a chance meeting led **Lara Platman** to her own unique style of motor racing photography. She talks to Elizabeth Roberts about her love of the excitement, and danger, of the sport.

33
B+W

For Lara Platman, the adventure began 17-odd years ago when she was working for *Country Life* as a photographer and picture editor. She was sent on assignment to Goodwood Revival, a three-day motor racing event for vintage racing cars of the type that would have been raced during the circuit's original period from 1948-1966. 'I realised that motor racing wasn't just fast and furious,' Lara explains. 'And it wasn't just about modern cars – there were the most amazing old ones that were beautiful.' It was also the first time she was aware that women drivers participated in racing.

It was the beginning of a love affair with the sport. 'I went back again and again and again,' she says. She began to get invited to photograph different races. 'I was invited to Le Mans and Monaco – to go to Monaco with my camera! Amazing,' she says. And then she photographed the Monte Carlo Rally. 'It was then that I realised I wanted to drive a racing car,' she says.

In conversation with Lara you begin to see that this is not an outlandish ambition for her – she exudes a confidence and a *joie de vivre* that is not only infectious but seems to allow her to achieve anything she turns her hand to. It wasn't long before she got her licence. >



in motor racing there are a number of different types of races – trials, sprinting, rallying, hill climbing and endurance. It is the last of these that

Lara is most attracted to. 'I love it because it is like theatre,' she says. 'You never know which team is going to win – there are, of course, good teams and not so good teams, but the really good team could have a breakdown and be held up for four hours. But then another team could be held up for six hours, and you think things are equal again. And yet another team could lose just two hours and you think they will win, but they are the slowest team and the one that lost four hours is the fastest – and it wins! It's so exciting.'

Lara's reference to the theatre is no passing comment. She comes from a theatrical background and spent years photographing theatrical productions and dance. And, in a rather curious and round about way, it is through this that she came to develop the photographic style that she uses today. 'Years ago I had a stall on Portobello Road market with my dad,' she explains. My parents had had a theatrical

'I was invited to Le Mans and Monaco – to go to Monaco with my camera! Amazing.'

shop and when they sold it, they had stock left over so we started the stall. We also bought stock from pawn shops and antique markets. One day I came across two Leica M6 cameras with a whole pack of lenses in a pawn shop in Hatton Garden – and bought them.' She decided to give them a go and shot a roll of film, quickly getting used to the rangefinder system. When she got the results she was impressed. 'I was flabbergasted,' she says. 'It was just amazing.' She couldn't keep both of the M6s because she needed the money so she sold one and kept the other, along with several of the lenses. But it was at the time when clients were just beginning to demand digital files and she knew she would have to provide them if she was to stay in work. 'I went to my lab, Rapid Eye in Shoreditch, and discovered that they could process and scan my negs in a day. It wasn't an ideal

solution but what the Leica produced was so good that the scans were easily as good as any digital camera at that time.'

She continued to work in this way until a chance encounter changed her photographic life forever.

'I was at Goodwood Revival and I bumped into this man and he had two M8.2s round his neck, and I went up to him and said, "What the hell are those?" The man explained that they were the first Leica digital cameras in the rangefinder M series. And that he had them because he was the owner of the company. 'He was Dr Kaufmann! I told him how much I loved my M6, and how great it was. We made friends. When we parted we hugged and we both dropped all our papers and programmes trying not to clash our cameras!'

They had exchanged cards and about six months later, with Dr Kaufmann's card burning a hole in her pocket, and an invitation to photograph at the Monte Carlo rally, Lara picked up the phone and dialled his number. 'I told him that I was going to this rally and asked him if I could borrow >



◀ one of his M8.2s. He asked when the event was and, when I said it was in January, he said, “No, that won’t be possible.” I quickly said thank you and so sorry for asking, and then he said: “That’s because, by then we will have brought out the M9 and I will send you one.”

When the camera, and a 24mm lens arrived from Germany, Lara was thrilled. ‘Just opening a Leica box was a treat and a half – my M6 had come wrapped in bubblewrap!’ Since then Lara has been a dedicated user of Leica and is now a Leica ambassador.

The pictures shown here are from the Nürburgring 24-hour race in Germany – one of the endurance races that Lara loves. The race starts around two in the afternoon and continues through the night until the same time the next day. But, surrounding the race track, is a forest and it is here that visitors gather for what is effectively a two week festival. ‘It’s incredibly popular,’ she explains. ‘For many, it’s their annual holiday. They set up little villages with shops and communities,

and people buy things from one another – they set up bathrooms, hot tubs and showers. This year the World Cup was on so everyone had television screens set up.’

Lara’s approach to photographing the event is very different from most sports photographers. Using now a Leica M she took only two lenses, a 50mm Noctilux and a 24mm for wider shots. ‘It’s very dusty and I didn’t want to be changing lenses a lot,’ she explains.

Before the race started she spent time searching out good vantage points and generally looking around, conversing with other photographers and meeting people in the forest. But the place where she always finds her greatest excitement is in the pit lane. ‘It can be really dangerous,’ she explains. ‘You have to know the rules and stick to them. You can’t look down at your

screen because you’ve got to be aware of what’s going on or you could get killed – or get someone else killed. You have to shoot and then go to the wall – and only then, with your back against the wall can you check your screen. If you’re seen breaking the rules you get barred.’

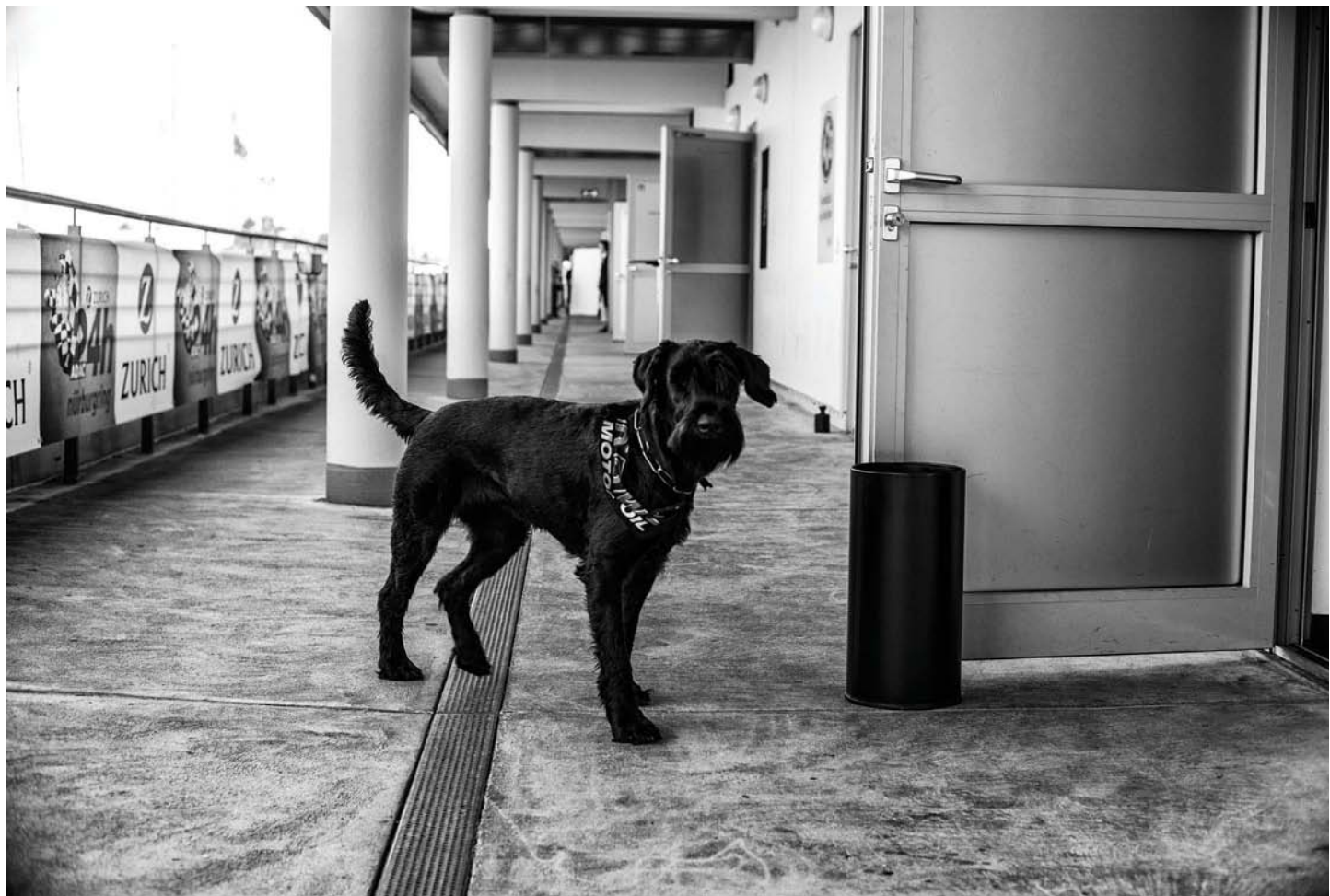
Becoming very much part of a larger team, wearing the same boiler suit as everyone else, Lara focuses on the job. ‘You don’t speak to anyone, even when you’re hanging around waiting, you have to mind your own business and not get in the way. A siren goes off when a car is about to come in and you’ve got to be ready. The driver that comes in will be buzzing but the driver about to go out will be totally focused and you can’t distract him. You really have to know what you are doing.’

Lara was invited by Falken Tyres to Nürburgring and they suggested to her that she should do a ‘lifestyle’ piece on the race – a style that she is getting well known for in the motor racing photography world. So, at around four in the morning, she set out to the forest to see what was going on. ‘That can also be dangerous,’ she explains. ▶

‘One day I came across two Leica M6 cameras with a whole pack of lenses in a pawn shop in Hatton Garden – and bought them.’







◀ 'There will have been a lot of drinking and you have to be careful – you always tell another member of the team where you are going and you check in by text every hour.'

Lara had decided from the outset that she would make the project entirely black & white. 'That cancels out all the other stuff – and if it's raining that's fine,' she says. 'I just look for the shapes and the facts in front of me – it gets you right back to the basics of photography and of what you are documenting.'

With the race still going on in the background, Lara continued to shoot in the forest. 'By the time the light came up, there was this crazy scene in front of me – people sleeping and all this detritus. No-one took any notice of me taking pictures – they just wanted to enjoy themselves and let themselves go.'

*'I just look for the shapes
and the facts in front of me.'*

By the end of the race, exhausted, but pleased with the 200 odd pictures that she had taken ('I still shoot as though I was using film and think about every shot'), Lara turns her attention to the future – a book on women racing drivers, racing her own (shared) car and, of course, more photography. 'I sometimes ask myself if being a photographer is a real existence – and yes, it is!' she says. And, having met her, I don't think there can be any doubt about it.



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TWENTY NEW YEAR PHOTO RESOLUTIONS

Forget the gym membership, diet plan and coffee cutbacks, says **Tracy Hallett**, now's the time to make some resolutions that you'll actually enjoy sticking to – and the more you stick to them the more rewards you will get from your photography.

1 Finish what you start

The world is full of unfinished projects: knitted jumpers with one arm, loose bathroom tiles, the Sagrada Familia (a work in progress since 1882). Don't let your photography suffer the same fate. Start a new project and tell as many people as you can – hopefully these allies will encourage you when you put in the hours, and chastise you when you don't.

2 Be prepared

When the alarm goes off at dawn there's never enough time to charge batteries, clean lenses and format memory cards. When your kit isn't ready for action you're much more likely to roll over and stay in bed. This year promise yourself that you'll get everything prepped the night before.

3 Be thankful for what you've got

It's completely natural to hanker after the latest technology, but



© Brian A Jackson/Shutterstock

most of us never realise the full potential of what we already own. Before you invest in a new piece of kit, dig out the old manuals and make doubly sure that your current camera and lens can't deliver the goods. Make 2015 the year you get to know your gear.

4 Review your progress

Sometimes it's hard to see where a particular project is heading, or if a series has any real merit, so it helps to seek advice from experts in the industry. Some photographic

festivals (such as formatfestival.com) offer portfolio reviews enabling you to discuss your work with someone in the know. Book your session today.

5 Make room for improvement

Identify three aspects of your photography that you would like to improve and take the appropriate action to boost your skills. Sign up for a Photoshop course, study the history of the medium – do whatever it takes to hone your craft.

6 Dare to compete

The chances of winning the lottery are low, but taking part in a competition that involves skill and creativity gives you a much better chance of coming out on top. Annual awards such as Wildlife Photographer of the Year (nhm.ac.uk) offer superb prizes, as well as international recognition. This year, be brave and aim high.



Photographers can receive feedback from industry experts at the Quad and Format International Photography festival

© Charlotte Jopling

7 Think long term

Embark on a project that will last until 2016. The more specific the idea, the more likely you are to stick with it: 12 months shooting landscapes is too vague, 12 months shooting the same park bench, however, could yield surprising results.

8 Let in some light

Mastering off-camera flash is considered a dark art, but if you keep things simple there is no need to get in a technical tangle. There are plenty of courses covering studio, location and flash lighting, so book one up and get switched on.

9 Create multiple copies

Whether you use external hard drives or CD-Roms and DVDs, making copies of your photographs should be an essential part of your digital workflow. Swap portable hard drives with a good friend,



Spider in the Frame was one of the first images to be released from the 2014 Wildlife Photographer of the Year collection

or use an online storage service to protect your pictures. It will take a few weeks to copy your

entire collection, but it will be worth it.

10 Make a date

With 70 of the world's leading galleries under one roof, Photo London (photolondon.org), running from 21-24 May, provides the perfect opportunity to view vintage and contemporary art, while also listening to respected public speakers. Clear the calendar, and head for the capital.

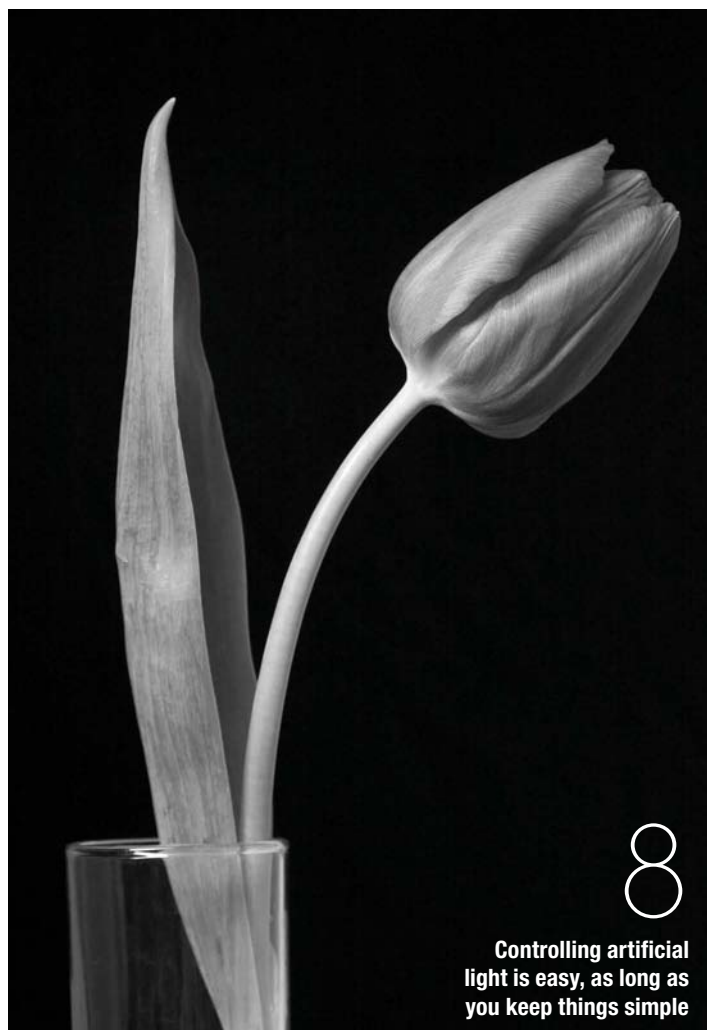
11 Succumb to peer pressure

Photography is often a solitary pursuit, but support and

enthusiasm from like-minded people can be invaluable. Seek out four or five practitioners with similar skills and meet once a month to exchange ideas, opinions and constructive criticism.

12 Feel the fear

Staying within your comfort zone is all very well, but many great pictures come about as a result of experimentation. If you always keep your feet on dry land, hire an underwater camera housing and don some flippers. If you only use a zoom lens, switch to a prime and move your feet. Feel the fear and do it anyway. >



Controlling artificial light is easy, as long as you keep things simple

© Tracy Hallett



Don't be afraid to leave your comfort zone

© lassedesignen/Shutterstock



15

Organise your files and folders, starting with the most recent

13 Liberate your files

Choose 10 of your favourite images and get them printed. If you don't have the space, or money, to invest in a printer and some inks send the files to an expert (try theprintspace.co.uk) and prepare your wall space for their arrival.

card to your computer and then renaming the folder, you need to get organised. Intuitive software such as Adobe Lightroom will allow you to be consistent in your saving and sorting, while also offering great editing tools. Start with your most recent pictures and work backwards.

14 Become a storyteller

Producing one knockout image is not easy, but producing a series of shots that communicate a story, yet work independently, is even harder. Take on the challenge and tell a story without words.

15 Go with the flow

If your digital workflow comprises downloading a memory

16 Retain your copyright

Much has been written about 'orphan works' (files whose authorship is uncertain) in recent years but you can make it harder for companies to use your work without consent by adding your contact details to the metadata. Spend a few weeks protecting your collection.

17 Take fewer pictures

If your camera hasn't seen the light of day for 10 years then, obviously, your resolution should be to take more photographs. For most of us, though, the reverse is true. Imagine your camera is loaded with a roll of film, offering just 36 frames, and then adjust your mindset accordingly.

18 Get it right in camera

Before post-processing programs like Photoshop came along photographers took great pride in getting everything right before releasing the shutter. For one month pretend that you can't correct exposure, white balance and saturation after the event. You might be surprised at the results.

19 Take it on the chin

Accepting criticism can be hard, but when the comments are genuinely constructive, there's much to be gained. If you receive a negative remark from a trusted friend or colleague try not to be defensive, just ask yourself what can be learnt from their observation. This year, practise responding rather than reacting.

20 Tackle social media

If you want your photography to provide you with an income, however modest, you need an online presence. Don't join every networking site – pick two (try Facebook and Twitter) and post comments regularly. After a few months use an analytics program to measure your success.

If you receive negative feedback, take it on the chin

19



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17

Imagine your camera is loaded with film

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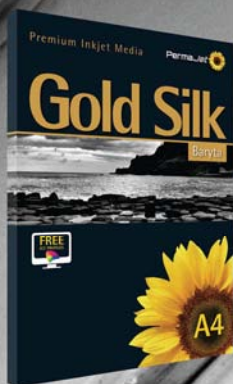
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WHAT IS A STILL LIFE PHOTOGRAPH?

Constructed or found, focusing on form or content, the photographic still life has its roots in 17th century painting – but from there it has come a long way.

Thomas Peck investigates the history and the modern day version of the genre.



***Tulipomania, No.2* by John Blakemore. Here the artist has constructed everything in the picture – and everything has a meaning.**

I've been puzzling over the definition of photographic still life. The genre encompasses so much – from Roger Fenton's *Fruit and Flowers* (1860) to Weston's *Pepper* (1930) to Paul Kenny's *Seaworks* (2013), the category is huge and difficult to pin down.

Still life in painting is much easier to define – it's a relatively set genre. What springs to mind? Dutch 17th century paintings: flowers, fruit, wine glasses, plates, or perhaps fish or fowl (usually dead but not yet prepped into food). Many objects in paintings had complex allegorical meanings: fallen leaves, burning candles, skulls as *memento mori*. The function of these paintings ranged from the purely decorative

to profound meditations on the nature of existence and mortality.

So what about photography? Clearly there are still elements of the painted tradition, but the genre seems to have expanded hugely. It has moved into new areas that, I suggest, cover four different themes: the constructed and the found still life; the still life that focuses on content; and, finally, the focus on

'The function of these paintings ranged from the purely decorative to profound meditations on the nature of existence and mortality.'

form. The photographic still life has clearly moved far beyond the painting tradition, but it does show us how to see the world differently, through new eyes.

The constructed still life is the sub-genre that has most affiliation with the original tradition. In both painting and photography, subject matter, composition, form, lighting, background, props – absolutely everything – is decided by the artist. Such photographs are usually taken under controlled conditions, usually inside in a studio. Like painting, metaphor and symbolism are often present.

Take Blakemore's *Tulipomania*: here there are echoes of Dutch tradition. Both subject >



The Generations No. 14 by John Blakemore. The art here is to decide precisely what to include in the image.



Untitled from *The Kitchen* series, by John Blakemore. Here the artist has discovered a more unusual viewpoint to a standard subject.

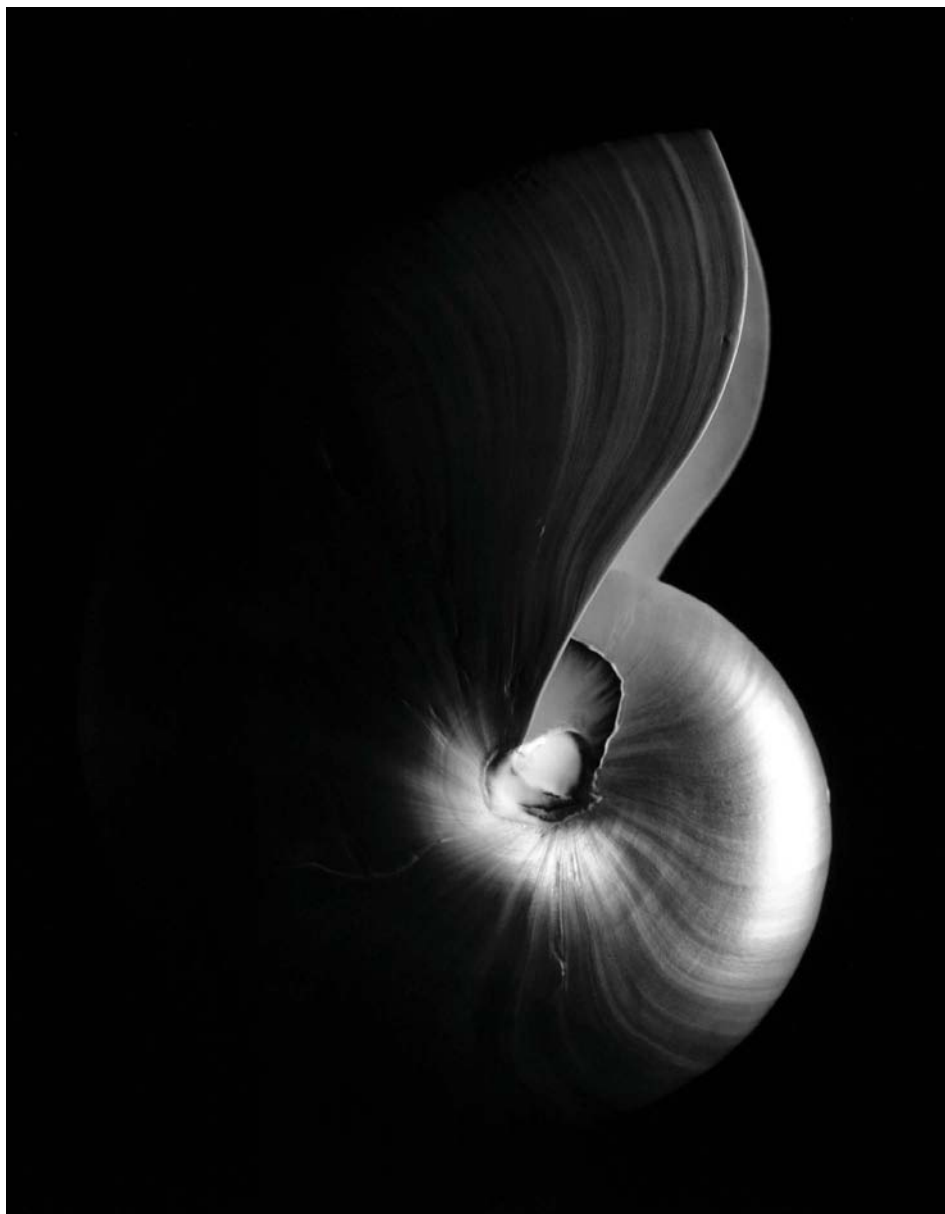
◀ matter – tulips (that, of course, have deep resonance with 17th century Holland) – and composition, reference that era.

In the foreground are beautifully reflective jars; there are props (spectacles to represent vision, scissors for control, both suggesting the presence of the artist). In the background are three framed pictures and a heavy material, all directly suggestive of an artistic heritage. Finally, there are allegorical elements that create subtle undercurrents of meaning in the image. Some of the flowers are in full bloom, some are wilting, some have been cut and have lost their petals, symbolic of the impermanence and fleetingness of life.

All of this has been chosen and artfully included in the image. The artist has clearly thought through every single element of this photograph – it has been ‘constructed’.

The found still life – for instance, Sanderson’s *Freesias* (see page 48), is quite a different form of still life. It has not been ‘constructed’, rather it has been noticed and then the photographer has reacted to what he has seen. ‘I first photographed these freesias from the side, but didn’t feel that I had created anything special. I was about to put them away when I looked at them from above and saw this,’ says Andrew.

Technically, there is overlap with constructed photographs – composition, form, lighting are all controlled by the artist. But there is a difference in terms of seeing. Blakemore’s image is planned, it needs prior vision and direction. Sanderson’s is more serendipitous, relying on the ability to



Shell 15 by Seamus A Ryan. The object itself has become the worthy subject of the photograph.

recognise potential for an image based on an external catalyst. Both focus on detail but, as in painting, the former requires decisions about what to put into the image, the latter about what to leave out.

Perhaps the most common form of photographic still life is that which makes the viewer focus on the content – the beauty of a specific object.

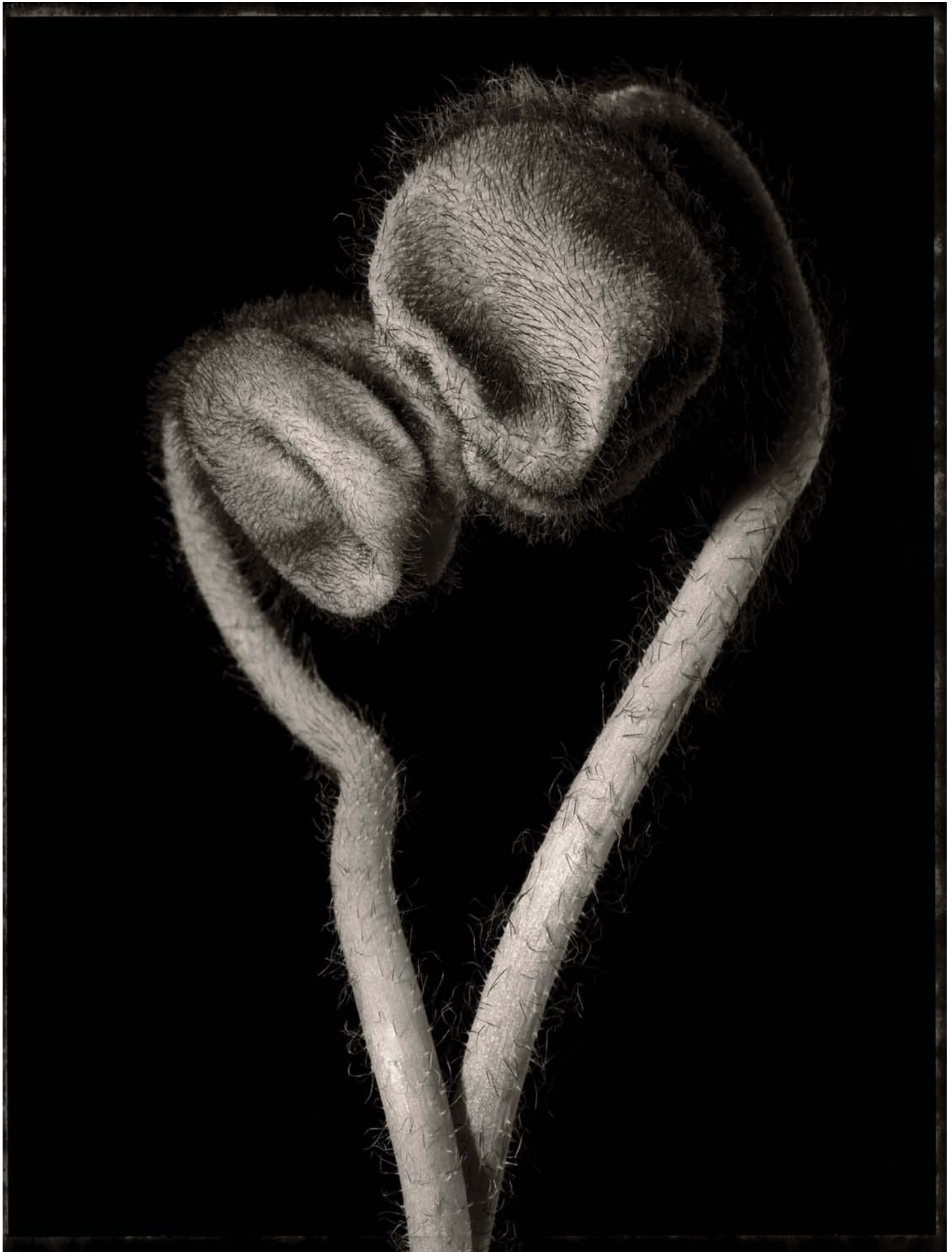
These images often take everyday items and elevate them into objects of intense contemplation. This reveals quite

‘The photographic still life has clearly moved far beyond the painting tradition, but it shows us how to see the world differently, through new eyes.’

astounding beauty, and the skill of the photographer is to heighten our aesthetic appreciation through the subtle control of lighting, composition and design.

Seamus A Ryan’s image of poppy heads (*right*) is a lovely example. Soft directional lighting brings out the form and gently picks out the hairs on the stem and head of the plants. Compositionally a strong, almost human, relationship is suggested. The taller, stronger poppy bends, seemingly affectionately, down to touch its head to its smaller partner. A heart shape. Metaphor for love and protection.

The artist’s skill here is to say that this object is worthy of being noticed. It should be looked at, closely and intently. It draws our attention to an object that normally might be skipped over. It forces us to reassess our perception and by doing so elevates it to an object of great beauty. >



Poppy Love by Seamus A Ryan. Here the artist has elevated the ordinary to the beautiful.



Freesias by Andrew Sanderson. The ability to spot an image among the clutter of everyday objects is an important skill for a still life photographer.

◀ The final still life sub-genre, focus on form, overlaps with abstract art. These are not so much pictures of something, but rather are pictures from something.

Such still lifes almost erase the subject from the image. They demand the viewer bring something to them – an interpretation. There is no need to interpret the image of the poppy, only to respond to its beauty. But here the viewer has to really look at the image and

work out what it is. What do you see first? Line and shape? Contrast? Only then do you work out what the object actually is.

Isn't this abstract photography? Not quite. There is enough of the object being photographed for recognition – it is anchored in objectivity. Once that link is broken then a picture becomes truly abstract and can no longer be classed as a still life.

So, what is it that links constructed, found,

content and form still lifes? All of them draw the eye to something. They all take seemingly ordinary subject matter and make it appear remarkable and worthy of notice. Photographic still life may still have its roots in the subject matter of the painted genre, but it has moved far beyond the aesthetic concerns of the 17th century. By forcing us to focus on content, and then on form, it helps us see differently – a truly artistic achievement.



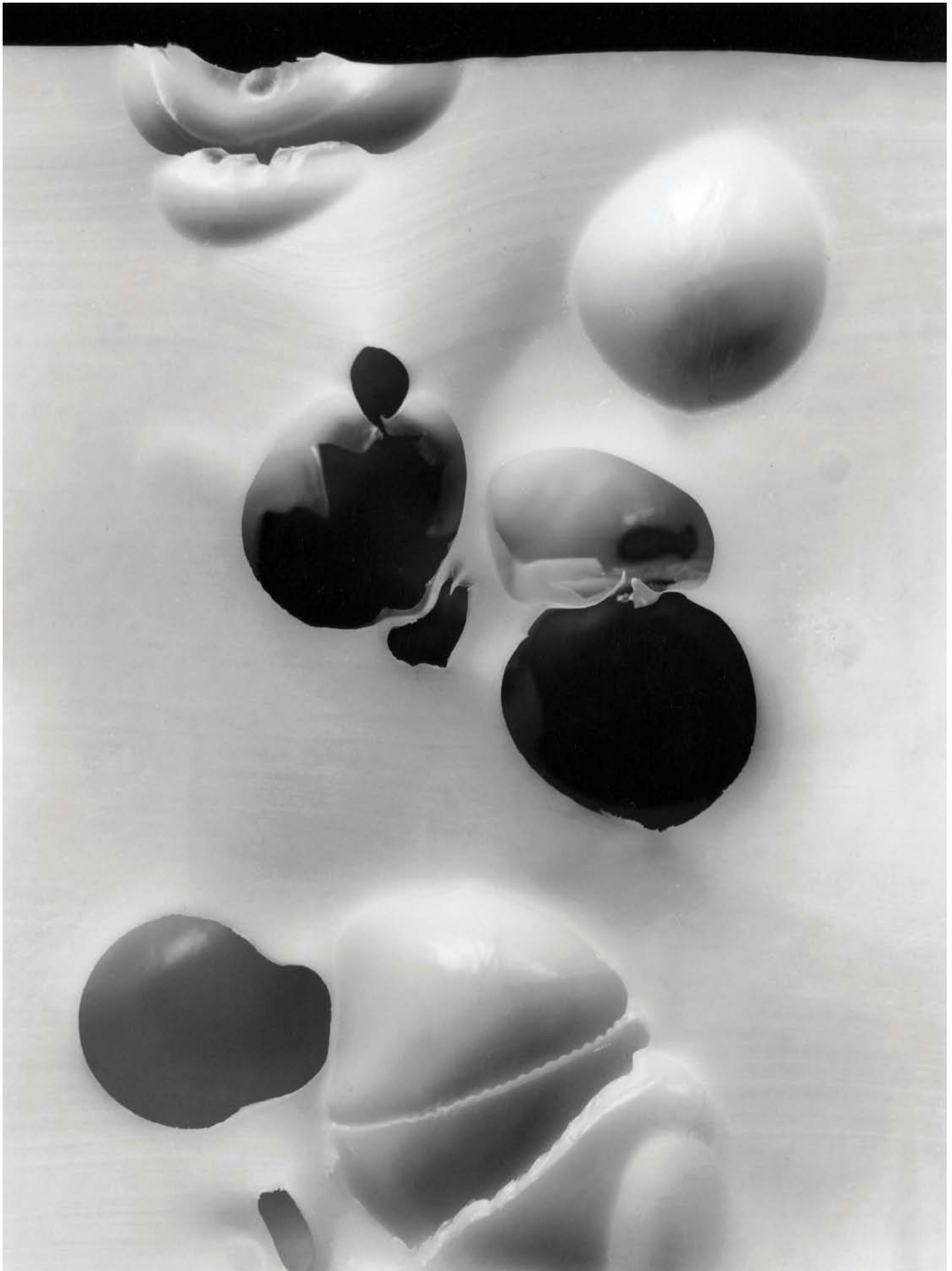
Little Lighthouse by Andrew Sanderson. Here the photographer has decided what to leave out of the image.



Glass Marble by Andrew Sanderson. Look at the curves...now recognise a marble.



Kitchen Table by Andrew Sanderson. A selected detail of a mundane subject produces a fascinating image.



Emmental by Andrew Sanderson. This image is *about* shape, texture, contrast. It is *of*...cheese.

PHOTOBOOK WORKSHOP

In the face of artistic block, **Eddie Ephraums** finds his inspiration for Book Four of his *112 Ways* project in the humble notebook – and then he explores how different styles might well give each book a different purpose...

The idea of the *112 Ways to Make a Photobook* project is to explore and to experiment, to expand my skills and horizons. The most successful books won't necessarily be those that look great or impress others, but the ones that reveal what I can learn, pointing me in exciting new directions.

I'm hoping future books in the series will continue to hold up a mirror to my photography,

to provide creative insights and to reveal artistic truths. And if I don't hit a wall at some point, I will be very surprised; in fact, I would be concerned.

No sooner said, I spent part of yesterday afternoon on my back,

A couple of centre-sewn, 112 Ways (3:1 aspect ratio) notebooks, stand beside a sleeve for them. The phone cover sketch illustrates how I like to make visual notes with a cameraphone that I can print and include in this type of bound notebook. In the right hand notebook, design sketches and construction notes can be seen for my Post-it Note book idea, featured on the opposite page.

not in pain, but in an artistic stasis. This followed an especially busy period of work, dealing with a variety of challenges. My thinking was hazy, I couldn't focus. A power nap was in order, but was this really the right time

to stop? A *B+W Photography* magazine deadline was upon me and I wasn't sure what to do for the article. A wall was approaching fast.

I often find the best way to get back on track, or to have a breakthrough, is to consciously do nothing for a while. I like to give myself permission to switch off, relax, snooze, write in a notebook, or do whatever it takes to declutter my mental hard-drive and give my



'It's incredible how one moment we can be creatively blocked and the next we can be so alive with ideas.'

imagination room to work. I find that having this time to reflect is as important as time spent taking pictures or working to deadlines. The idea that arose from yesterday's pause for (no) thought was to use *112 Ways* Book Four to make a different kind of book – to explore my concept of the photo notebook.

Most artists and many photographers keep some form of notebook or sketchbook. These act as touchstones and creative conduits. Visit any exhibition where the artist's notebooks are on show and there will be as many visitors

FIVE KEY QUESTIONS

- 1 What is the function and purpose of each book?
- 2 How could photo notebook-making support your photography?
- 3 What defines a photo notebook, that makes it different to a book?
- 4 What would you like your photo notebooks to reveal, to tell you about you?
- 5 How is the content different to what your photographs or photo books reveal?

TIPS

- ▶ Address whatever comes up and respond to it.
- ▶ Remind yourself that making a notebook is not the same as making a book.
- ▶ When you keep a photo notebook, try not to judge it (this can be hard).
- ▶ Keep your mind open, free from self-doubt and self-criticism.
- ▶ It doesn't matter how a notebook reads, or what it looks like – it's a notebook!

staring into those glass display cabinets as there are people looking at the finished images

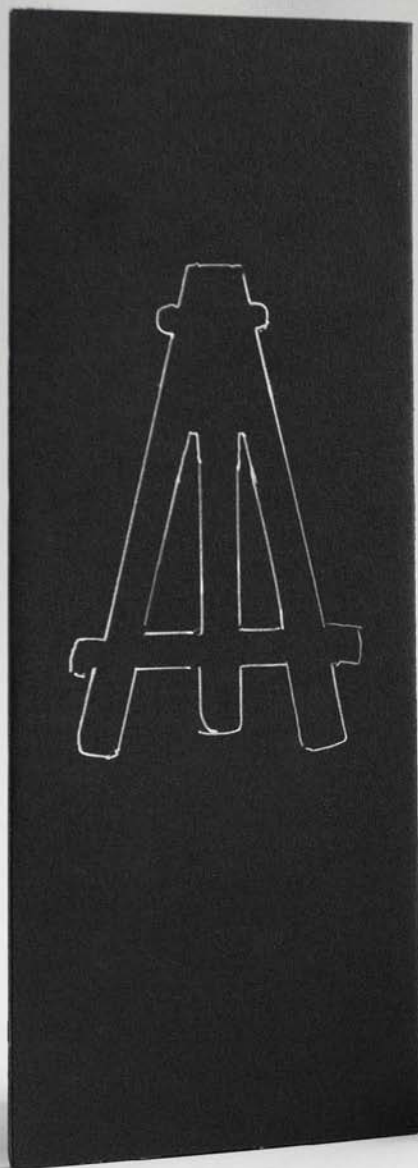
hanging on the walls.

As creative individuals, we like to know what inspires other

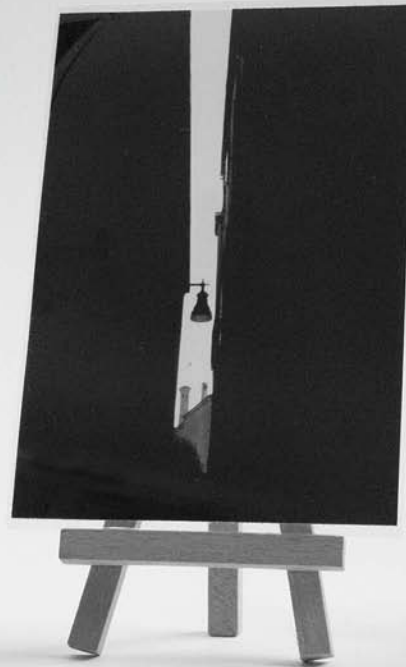
artists, to gain insights into their thinking. Shouldn't we be as curious about our own work? The photographic process can be quite result-orientated. Keeping a photo notebook can help reveal the hows and whys of our photography: what we hope to achieve and by which means – they're about what we >

The idea behind the Post-it Note books is to post an image and accompanying note to someone, as a way of sharing ideas. The cover is made from an A4 folded piece of black card. A sheet of white folded paper is bound inside, on which is mounted a print. Inside this is written the note. The perforated, tear-off edges of the outer card are made with a simple cutter wheel, glued with a Herma roller, then sealed shut.





I like the idea of including a small display easel with the *112 Ways* notebook on page 50. The easel would be housed in black foam board and stored with the notebook in its slipcase sleeve. Here the easel recess is sketched out – I will later discuss the cut out with a neighbour who has a laser cutter in her garden shed!



< can learn in the process.

Yesterday's realisation was to make not one notebook, but several different types. I wanted to start with a semi-traditional bound notebook and to see what other designs I could come up with. One aim was to see how different forms of notebooks might influence the way I approach photography, just as different cameras greatly

influence the way I see. Once this idea took seed, a whole host of different notebook design concepts popped into mind, some of which I've included here.

In life, it's incredible how one moment we can be creatively blocked and the next we can be so alive with ideas. Notebooks (as well as afternoon snoozes!) provide the space for this creative process to happen.

FUNDAMENTALS

- ▶ What type of notebook would suit you best?
- ▶ Does it need to slip into a pocket or always sit in a special place?
- ▶ Would a pen and paper, and some sticking and gluing, get you more in touch, or might a digital tablet device suit you better?
- ▶ The more in-tune we get through notebook making, the more our creativity will benefit, and vice-versa.

EDDIE EPHRAUMS

To see more of Eddie work and services visit envisagebooks.co.uk



As the saying goes, 'Have notebook, will travel.' This summer, my travel notebook comprised a folder with loose sheets of folded A4 paper to make 297x105mm 112 Ways-size notebooks while on location. It also included a tiny Canon dye-sub printer, a camera phone to take visual notes and to drive the printer, a pen, craft knife, needle and thread.



Photo: Paul Wakefield

Work with Paul Wakefield & Eddie Ephraums on the 'Essence & Insight' workshop and discover your creative potential through the power of photo notebook making.

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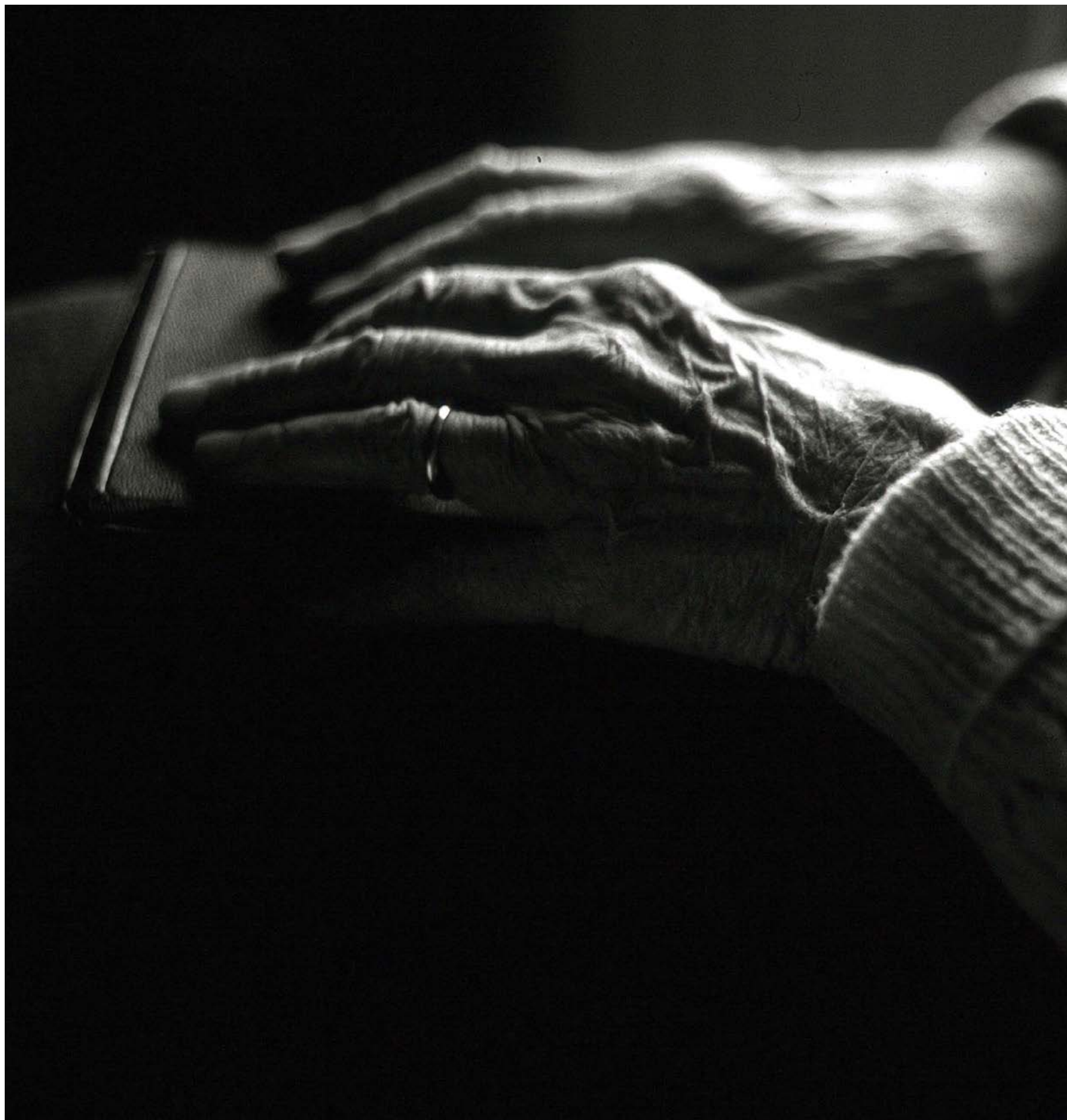
Are you looking for a focus to your photography? Perhaps you'd like to work on a project with professional guidance? Make a photobook with expert support? Edit and print a beautiful portfolio? Curate a show? And so much more... Then there's the panoramic sea-loch view from our spacious workshop centre, where we can sit and discuss your work. Whatever your photographic needs, be inspired – we're uniquely placed to help.

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TALKING PICTURES

Ron Tear's image entitled *Aged Hands* is the focus of Thomas Peck's attention this month. As he discovers its metaphors and its nuances, he opens up new meanings and offers us a richer understanding.





Photography can be prose or poetry. Some photographs are statements – prosaic in nature. They describe fully what the photographer saw: ‘I was here, and I bore witness.’ This can lead to wonderful images – photojournalism has a canon of superb pictures. But some images are more like poetry. They use visual style and rhythm to create imagery and metaphor. Neither approach is better than the other – both prose and poetic images create a reaction in the viewer. They just arrive at that reaction in a slightly different way. In the former, the vision of the photographer predominates, in the latter the interpretation of the image is left more open. The viewer is being asked to add their own meaning to what is described in the photograph. Ron Tear’s image, *Aged Hands*, does exactly this. It asks questions and leaves the answers up to us.

What do we see? A black & white image of an old lady’s hands. The hands are lying, quietly, on a book. The arms are low down, particularly the forearm in the bottom right. This suggests the woman is reclining, possibly lying down. The image is low key, most of it is very dark. The light picks out the veins in the hand, the wedding ring, the cuff of the jumper and the edge of the book. All else fades to black. The photographer has used a wide aperture to concentrate focus on the hands, in fact just one hand. The plane of focus therefore takes the viewer’s eye to the veins in the hand, the ring and the book.

What questions does this image pose, and how can the viewer answer them? Is the woman being photographed awake and reminiscing? Is she reclining and asleep? At an overall level the tone of the photograph seems nostalgic, there is even a touch of loneliness about it. Notice how the ‘v’ shape created by the arms and hands point backwards. The lighting and the post-production of the image have emphasised this shape: a visual metaphor? Does this suggest that the subject is thinking about the past? Our focus is deliberately being directed to the hand/ring/book so the viewer must fill in some blanks – what is the book? A novel? Diary? Bible? Why are both hands lying on it? They almost seem to be caressing the book. There are no answers to these questions – they just remain as questions. And as a result the picture has a gentle emotional charge. The feelings it evokes describe a truism about old age – a time for reflection, for looking back.

Of course, one can question whether the photographer meant any of this when he made the image. We don’t know. Or whether this represents the reality of the sitter when she was photographed. Again, we don’t know. But that isn’t really the point. The image suggests feelings and associations which are there for the viewer to latch on to or not. It begs interpretation. Poetry indeed...

▶ ronandmaggietear.co.uk

▶ thomaspeckphotography.com

▶ thomaspeck.wordpress.com





TECHNIQUE

All pictures © Lee Frost

THAT SENSE OF A PLACE

Capturing the character, mood and feel of a location is the key to successful travel photography – and by converting your images to black & white you'll make a true connection to the place.

Lee Frost explains his approach.

HAVANA, CUBA A long lens is ideal for capturing the sense of congestion in a busy street by compressing perspective so the different elements appear crowded together.

Canon EOS 5D MkIII with 70-200mm lens, ISO 800, 1/250sec at f/4

Travel photography, for me, represents the ultimate challenge – to go somewhere with a camera and return with images that get to the heart of a place in such a way that anyone looking at those images will get to feel like they know it without ever leaving home.

As bizarre as it sounds, I find it easier to achieve that when working in mono than colour. Colour may be realistic, but it adds a superficial layer of reality that encourages no more than a cursory glance from the viewer. Mono is different. Mono is about mood and emotion. Colour tells the story but mono allows the viewer to make up their own, to use their imagination and read between the lines. For me, that's half the battle won before I've even started.

The key to success when it comes to capturing a sense of place is building a strong relationship with your subject and you can only do that by investing time and effort. If you're caring, compassionate and patient that relationship will grow and deepen like any love affair, but if you take a casual and fleeting approach it will never be anything more than a shallow fling that ends as quickly as it began – and the images you produce will reflect that. >



LA GUARIDA, HAVANA, CUBA **Pre-revolution, Cuba was a wealthy place and evidence of the grandeur is everywhere – only now it looks a bit worn.**

Canon EOS 5D MkIII with 14mm lens, ISO 100, 3.2secs at f/8



HAVANA, CUBA **Using the same post-production techniques on all the images in the series will give them a unified feel.**

Canon EOS 5D MkIII with 24-70mm lens, ISO 400, 1/60sec at f/9

Y ou need to get to know your subject as intimately as you can, find its pulse and work out what makes it tick. Every place is unique

because the combination of factors that have shaped it through time – climate, location, race, religion, money, warfare, natural disaster – are always different. Let your own feelings guide the photographs you take. If you feel happy and upbeat, the things you photograph and the way you photograph them will reflect this, but if you feel sad or lonely or afraid, the images will have a totally different feel to them.

Wherever I travel in the world, I try to immerse myself in local life and spend as much time as possible exploring the streets on foot so I'm there, in the moment. You have to be out there, feeling the heat and humidity (or cold), hearing the chitchat, smelling the smells (not always pleasant!), eating the food, talking to the people, listening to the music, dodging the traffic, allowing everything to soak in and guide you creatively.

Being a photographer is different to being a tourist because you have a natural curiosity that makes you want to delve

deeper, both literally and metaphorically. Your primary goal is to produce great images, but the search for those images reveals so much more than you'd otherwise

see and that makes the experience of being there so much more fulfilling and complete.

I often go back to the same places time and time again – an interesting street



HAVANA, CUBA **Old American cars are an unavoidable symbol of Cuban life.**

Canon EOS 5D MkIII with 24-70mm lens, ISO 200, 1/60sec at f/2.8

where there's always something going on, a particular bar, a local market. I also make a point of exploring the streets during the day and at night because the mood is completely different after dark and presents a whole new set of photo opportunities.

People help to define a place as much as the architecture and landscape so if you're ever going to capture its character you must photograph the people as well. For many this is about as appealing as having teeth pulled, but I can't stress enough the importance of including people on your subject list because as well as being a source of great portraits they will also add immeasurably to the enjoyment of your journey – connect with the people and you connect with the place. Most folk are also flattered by requests to be photographed and you're far more likely to make friends than enemies!

If you're visiting a place for the first time, it's useful to have some kind of insight into what you're likely to see when you get there so you can at least think about how you might approach it photographically. That's not to say you'll take a completely different direction once you arrive, but it's good to get the creative juices flowing while you're still at home. Check out books on the place, visit photographers' websites and photo sharing sites such as Flickr or 500px. You



HAVANA, CUBA **This portrait of Camilo Cienfuegos will live on in my photograph.**

Canon EOS 5D MkIII with 24-70mm lens, ISO 100, 0.8secs at f/8

may see an image that inspires you and sows the seed of an idea, or reveals a scene or subject you didn't know existed. Maybe take some screengrabs and load them on to your smartphone, tablet or laptop so they can be used as memory



HAVANA, CUBA **This busy corner is made more interesting by the murals painted on the walls.**

Canon EOS 5D MkIII with 24-70mm lens, ISO 1600, 1/250sec at f/6.3

jerkers while you're on the trip, or compile a photographic mood-board – the images on it may not be of the place you're visiting but can be used to lead you in a certain creative direction. This isn't cheating but background research – I know of successful >



HAVANA CUBA **Add variety to your images by looking for unusual viewpoints.**

Canon EOS 5D MkIII with 70-200mm lens, ISO 800, 1/800sec at f/4



HAVANA CUBA **The Malecon (waterfront) in Havana is where the locals gather in the evening, and a great place to head with a camera. Waves crashing against the sea wall is a common sight.**

Canon EOS 5D MkIII with 70-200mm lens, ISO 400, 1/320sec at f/11

< pro photographers who do it all the time to get the most from a trip.

Although there's something very special about visiting a place for the first time, producing images that capture its character can be difficult because everything is new and

exciting and your attention tends to be pulled in all directions. One way around this problem is to stay for a long time so the novelty wears off and you start to see beyond the glossy veneer. National Geographic photographers are renowned for spending weeks or months on location working on a story, but by doing so the

images they produce have an intimacy and sympathy that wouldn't exist if they flew in and back out in a matter of days.

Another option is to keep going back to the same place so you get to know it over months and years. This approach applies as much to rural locations as urban – you could revisit the same beach, woodland or landscape just as much as you could return to the same town or city. The benefit of making return visits is that as well as returning to the same old haunts you've frequented before, you can also make a point of discovering new places. Locals can be a great help here as they will know about the hidden gems tourists never see.

Cuba is perhaps my favourite place in the world so far. It's also one of the most complex, a country whose present is wholly defined by its past, but it's that complexity that makes Cuba so fascinating.

Once wealthy and grand, Cuba's clock effectively stopped when Fidel Castro ejected the corrupt government and dictatorship of Fulgencio Batista in 1959 and became the country's socialist leader. In response, the USA severed all financial ties and Cuba was plunged into economic despair.

Life in Cuba is hard. Living conditions for many are substandard; the once grand buildings have faded and crumbled due to 60 years of neglect; most of the cars on the road are old American models that predate the revolution and rationing of basic



HAVANA CUBA

Dominos is a popular game in Cuba and it's common to see it being played on the streets.

Canon EOS 5D MkIII with 24-70mm lens, ISO 400, 1/640sec at f/3.2



HAVANA, CUBA **When you are wandering the streets with a camera, always be ready to take advantage of chance opportunities**
 Canon EOS 5D MkIII with 24-70mm lens, ISO 800, 1/200sec at f/8

food is still the norm. On the surface, Cuba looks broken, desperate and dirty. I've met numerous people who've holidayed there and hated every minute because they couldn't see beyond that grimy veneer and were expecting something more 'Caribbean'. But it's the very fact that Cuba isn't like Barbados that makes it such a wonderful country to explore and, despite its economic and political problems, if you scratch the surface you'll find a culture that's warm, welcoming and passionate. Cuban people are also among the friendliest I've ever met.

The images here were mostly shot during a trip to Cuba in March 2014 – you can see the full portfolio on my website (leefrost.co.uk). From the very start of this trip I found myself shooting pictures that I knew would be converted to black & white. Cuba is a colourful place and the weather is very favourable most of the year so it's easy to take lots of tourist brochure photographs with polarised blue skies. But that's not the real Cuba. The real Cuba is darker, grittier, moodier and that's what I wanted to capture. I could pre-visualise the final images as I was shooting them and that proved to be a great help when it came to choosing subject, angles and light.

I like contrasty black & white and shooting *contre jour* is a sure fire way to achieve that. Low light is also much more atmospheric than bright sunlight so I made a point of shooting at dawn and dusk or indoors in limited available light, increasing the ISO as much as I needed to in order to keep camera shake at bay.

Of course, the Raw file captured by the camera is no more than a digital negative for black & white photographers – it's what you do with it that makes the difference and determines the final look.

Once home, I converted the chosen images from colour to black & white using Silver Efex Pro. I adjusted contrast and structure to taste, then used the Darken Edges tool to tone down the outer edges of each shot as required. It was this particular edit that helped me establish the feel I had in mind. Finally, I added a soft warm tone to each image using Copper Toner with the strength reduced to around 20%.

Once I was happy with the look and feel of the first image I was then able to repeat it on all the others. When images are made to work as part of a set, it's important that they all look like they belong and applying the same post-production techniques ensures that.

Do the images fulfill their purpose? For me,

yes they do. I've been to Cuba a dozen times in as many years and shot tens of thousands of images, but it's only on this most recent trip that I felt like I had finally created a set of images that get under its skin and capture a real sense of place. For me anyway!

IN THE BAG

Equipment choice is of secondary importance to immersing yourself in a place. You could achieve great things with just one camera and one lens – in fact, the simpler your camera kit, the more mobile you become and the fewer decisions you have to make.

That said, I do like to keep my creative options open so it's rare that I hit the streets without a reasonably sized kit. That usually consists of one DSLR body (a Canon EOS 5D MkIII) with 16-35mm, 24-70mm and 70-300mm lenses, plus a 50mm prime lens and a set of neutral density hard-edged grad filters.

I also carry spare batteries and plenty of memory cards – it's surprising how quickly those cards fill-up when the creative juices are flowing!



PHOTO PROJECT 16: IN A RUINED PLACE

If you are drawn to photographing crumbling, derelict ruins then you'll already be hooked on preserving the past with your lens.

Tim Daly takes you through the next practical project.

As the complexities of our modern day life increase, our physical environment exists in a state of permanent flux. On a local level, new replacing not so old is commonplace and farther afield we see iconic symbols of state, society and enterprise fall by the wayside.

The crumbling city of Detroit, the now numerous deserted shopping centres, housing schemes and industrial ruins are all rich areas for exploration – and for the photographer they provide a great source of inspiration.

Although our interest in ruins seems like a modern phenomenon, Romantic painters, garden designers and landscape architects in particular have been exploring the visual potential of the ruin for more than 200 years. Yet it's not just the chance to capture the picturesque that a ruined place provides – it can be more thought provoking than that.

In this project, we'd like you to explore a ruined place and use it to chronicle change and transition, but also to decide whether to tell your story in a celebratory or cynical manner.

INSPIRATIONAL QUOTE

'Let photography quickly enrich the traveller's album and restore to his eyes the precision his memory may lack. Let it save crumbling ruins from oblivion.'

– Charles Baudelaire

SECTION 1: THEME IDEAS

Pick a location that you've got easy access to and devise your own personal response to one of these themes:

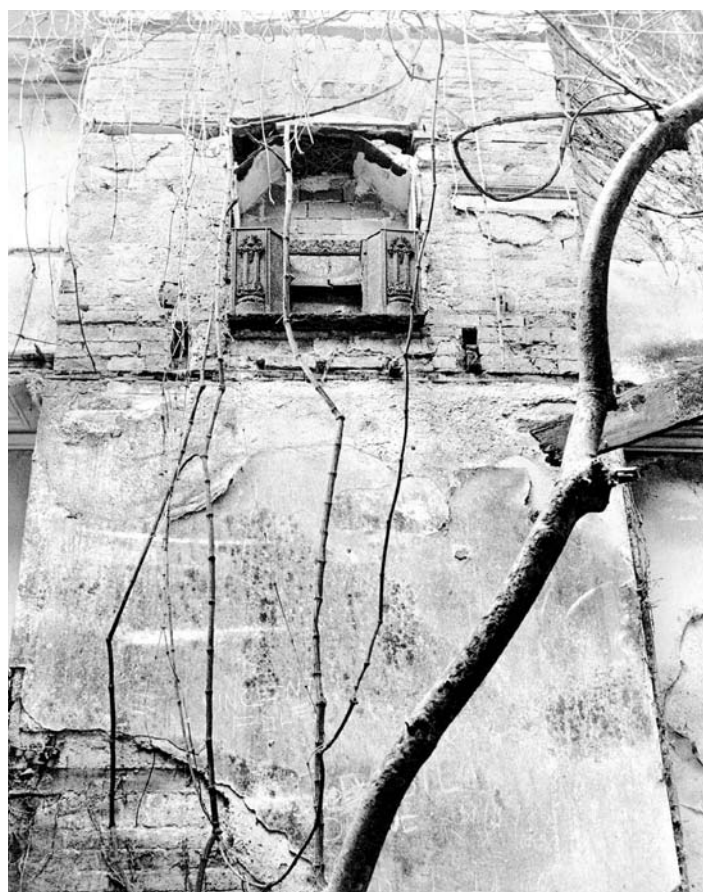


1 BUILDINGS IN TRANSITION

The books of photographer Simon Marsden, especially *In Ruins: The Once Great Houses of Ireland*, are an excellent place to start thinking about this project. Marsden's unique photography celebrated the ethereal beauty of ruins across the world, captured with his trademark infrared film.

Think of a nearby derelict site that you've got access to – it doesn't need to be on a grand scale – then visually explore its changing character. In this example, I've found a derelict site that has become overgrown with thick vines, changing the shape, form and appearance of the original building.

Think carefully about the season you'll be shooting in and how this lets you see more or less of the underlying structure. In Lightroom, lighten the Yellow and Green in the Black and White Mix controls to create a similar infrared effect.



2 THE EDGELANDS

How we think about the boundaries between our cities, towns and villages is with fixed, well-defined edges, yet the reality is very different. On the outskirts of our habitable places is another kind of space that has now become known as edgelands.

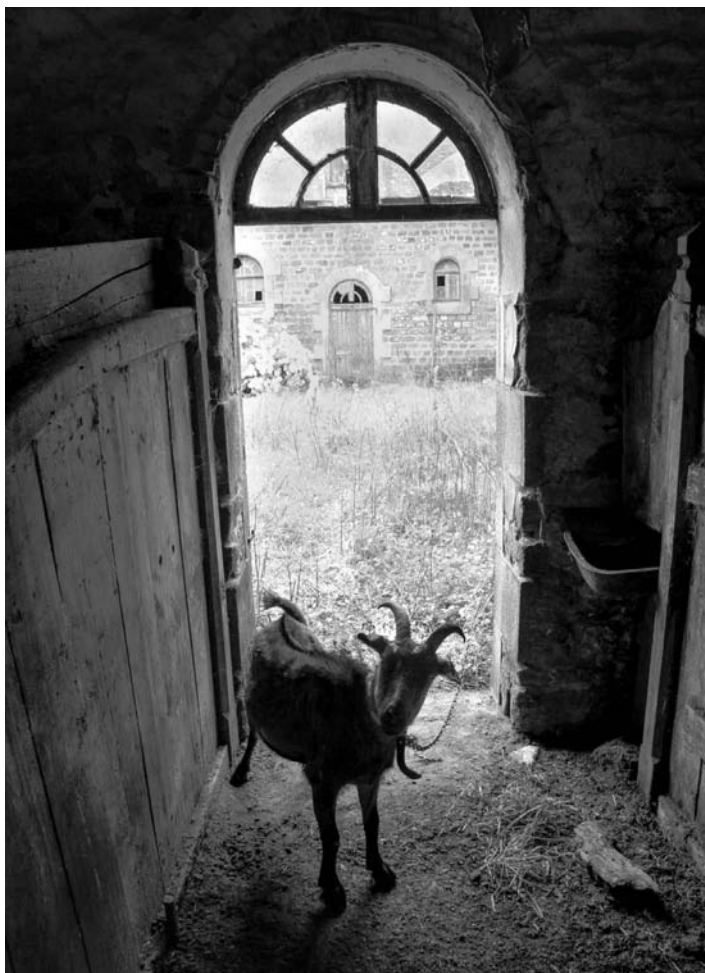
Part-residential, part-industrial and seemingly with multiple purposes, the edgelands can be a place where transition and ruins are highly visible. Look at the photographer Alex Soth, especially his book *Sleeping by the Mississippi* – a wide-ranging project recording the social flotsam and jetsam, loosely structured along the banks of the Mississippi.

In this example, I've traced the derelict buildings alongside a disused railway track and found plenty of evidence of former use.

3 YOU AND THE EMPTY SPACE

A different way to approach a ruin is to think of it as a creative space, ready for you to shape or use to direct a performance. Photographer Francesca Woodman worked in such spaces, using the crumbling ruins of an old building, room or apartment as a backdrop for her unique self-portraits. Weaving the ruins of the room into her work, Woodman often included fragments and furniture in the image – making use of the surroundings rather than storyboarding a shoot beforehand.

Find a ruined space that you can work in and try to make yourself visible in the work. It doesn't have to be based around self-portraiture, but try to reflect your presence, as this example shows.



4 MANAGED RUINS

Many of the great landscaped gardens in the UK have ruined elements that have either been made to look crumbling or have taken advantage of dilapidation or accidents of nature. The house at the National Trust's Nymans in West Sussex is such a place, where the remains from a catastrophic fire were left, rather than restored. Nearly 100 years later, the ruined house is part of the fabric of the landscape.

Look at the work of French photographer Eugène Atget, who spent time recording the end of century Paris and the gardens of Versailles, and see if you can capture how the natural world slowly envelopes the man-made, as in this example.



5 LABYRINTHS

Making order out of chaos drove photographer Josef Sudek to create his wonderful photographic project called *Labyrinths*. Finding, ordering and arranging things into something more desirable is a tricky but rewarding challenge. Sudek manipulated domestic rubbish and detritus into table-top compositions, as well as ordering rooms crammed full of books and artefacts that he'd collected over a lifetime.

Think of a domestic space as a ruined place and try to create visually appealing images out of the leftovers. In this example I've found a ruined school and arranged what was left and moveable.

'In this project, we'd like you to explore a ruined place and use it to chronicle change and transition, but also to decide whether to tell your story in a celebratory or cynical manner.'



SECTION 2: THINKING ABOUT YOUR PROJECT

Shooting static spaces doesn't require any new approaches in your shooting, but better results will come if you think around your subject.

LOOK AT PAINTERS AND THEIR WORK

There's no better way of refreshing your photographic approach than looking at the work of artists who have explored similar themes.

Leaving aside the physical techniques of painting, artists such as Edward Hopper and the exciting British artist George Shaw will suggest different ways of isolating your subjects in the frame. George Shaw is best known for his bleak paintings of nondescript urban developments that are wonderfully evocative of the times we live in.

While shooting at this location, I remembered seeing some of Edward Hopper's paintings of buildings. Recollecting other people's work during your shoot won't force you to follow in their shoes, but it could provide a useful starting point.

SECTION 3: MAKING YOUR PROJECT INTO A BOOK

Your finished project makes for a fascinating book, with plenty of creative options to make the concept of ruin even more tangible.

THE HANDMADE BOOK

A more personalised statement can be made by printing your chosen set of images on to high quality cotton inkjet paper, as shown. Using deckled paper that has a raggedy edge (check out Moab paper), smaller sheets are easily folded then stitched using conventional bookbinding techniques. Try purchasing paper that is double-sided, so you can print sections, as shown, rather than single sheets.



ACCEPT LOCATION LIMITATIONS

Sometimes the location you've travelled to shoot won't be clean, clear and easy to frame. Yet this kind of situation is still important to record, as this example shows.

With very ancient ruins or more recent sites that have suffered from extensive overgrowth, you'll be surprised at how visible the message still is. In this shot of a ruined stone circle, the overgrown surroundings add – rather than detract – from the overall image.

Don't worry that you need to see it all, instead go with the flow and accept the limitations, as it will add to the atmosphere.

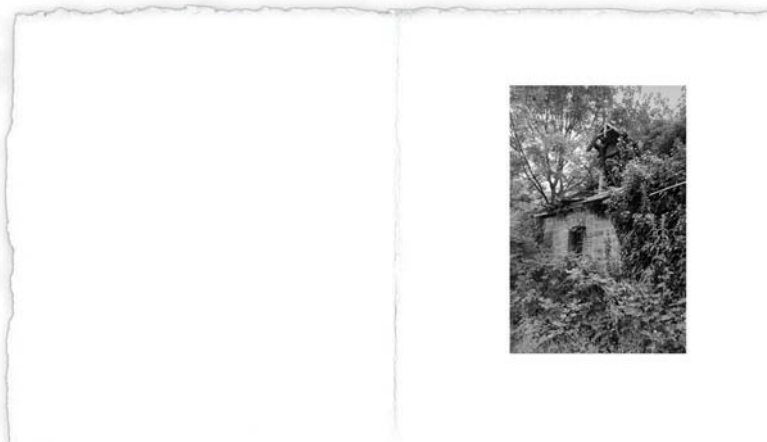


CONVEY THE SETTING

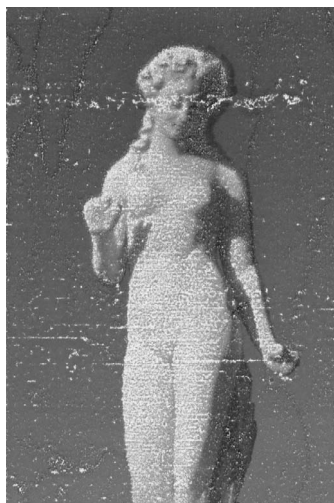
Armed with a rectangular viewfinder, it can be easy to overlook the obvious and return from a shoot without images that set the project properly in context.

An essential part of visual storytelling is making an image that acts as a scene-setter. Pull back from your subject and look around the location to see what you can include in the frame. Remember, the setting will add much needed background information to your project, so it's important to include as much as possible.

In this example, I've sacrificed a closer shot for one that gives a better sense of the surrounding landscape.



THE MANIPULATED PRINT

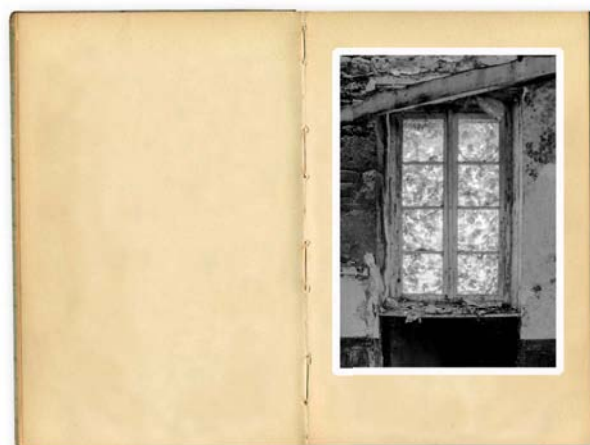


There's a further way to convey the concept of ruin – by choosing an unconventional printing technique.

This example was created by inkjet printing an image back to front on the wrong side of transparent OHP media. Before the ink dried, the wet media was placed on top of a sheet of inkjet paper then transferred by using a simple hand roller.

The resulting print is like a vintage Polaroid transfer, full of imperfections and irregularities but with a bespoke, textured and handmade feel.

The technique works best if you use proper inkjet paper as the receiving media. Each print is unique, so allow plenty of material to experiment.



SCRAPBOOK/SKETCHBOOK/JOURNAL

If you've spent plenty of time researching and reflecting on your chosen project, it can be a good idea to include this in your final response. Accompanying text, be it in your own voice or the words of others, can enrich the reader's response to your work. Pick an older book or album and remove the contents, then insert your own prints and words. Photographer Francesca Woodman often included handwritten elements in her work, together with scraps of printed paper and ephemera, as found in a facsimile edition of her *Notebook*. These vintage materials will also provide an interesting textural element to your work.

INSPIRATIONAL BOOKS TO LOOK AT

Francesca Woodman: *Notebook*

Alec Soth: *Sleeping by the Mississippi*

Joef Sudek: *Labyrinths*

Eugène Atget: *Photographe de Paris*

Simon Marsden: *In Ruins: The Once Great Houses of Ireland*



PROJECT OUTCOME

Aim to produce eight final images on your chosen theme – this example was shot in and around London's Spitalfields area, a part of town that's been in constant change.

SEND US YOUR PICTURES

If you have been inspired by this photo project, then we want to see your pictures. You could win a £100 voucher from Hahnemühle.

➤ Send them to: Photo Projects, Black+White Photography, GMC Publications Ltd, 86 High Street, Lewes, East Sussex BN7 1XN.

➤ Full submission details on page 2.



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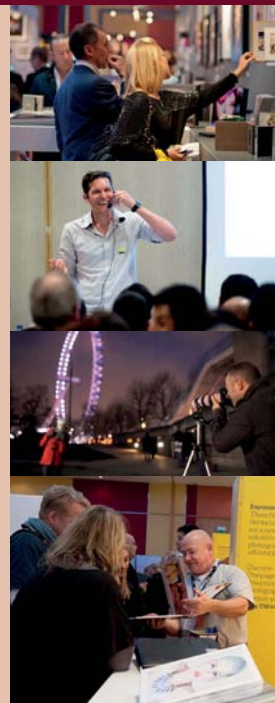
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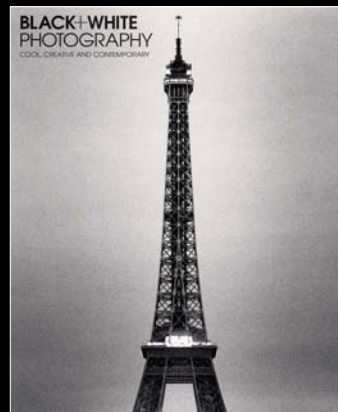
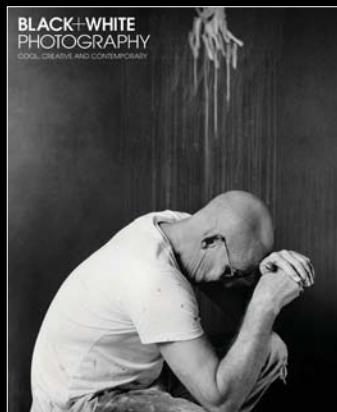
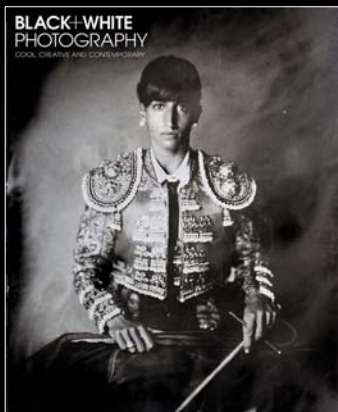
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TESTS AND PRODUCTS

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With the latest Lumix GH4 mirrorless system camera from Panasonic, we are probably seeing the future of stills and video camera merged and working seamlessly together.

It is the first camera to shoot 4K video (which is approximately four times the size and resolution of standard HD) straight to the camera's internal card, with no external recorder required at all.

Why does this matter to a stills photographer? The answer is that because 4K video resolution is so high, you can take any still you like from a video stream to provide a crisp 3840 x 2160 pixel image of around 8Mb! That's enough resolution for a 12.8 x 7.2in print at 300dpi (which is around A4 size at a high print resolution) from a continuous video stream of 25 frames or more per second.

Potentially, that means no more missed pictures as the decisive moments can be selected later from your video. It's controversial, I know, and may not be to

everyone's taste, but the fact is it is here now in the GH4 and others are sure to follow.

As if this wasn't enough, the stills image quality of the GH4 from its 16Mp sensor is claimed to be the best micro four-thirds so far and right up with the best current APSC cameras! Even

in stills mode, where those full 16Mp can be brought to bear, an impressive 12fps continuous shooting is possible in AFS mode and 7fps with AF tracking.

The camera is very similar in size and design to the previous GH3, so it is bigger than other micro four-thirds offerings from

Olympus like the delightful OMD series, but it is superbly finished, easy to handle for bigger hands and has a genuine quality SLR feel to it as well as a huge range of customisable manual controls and even a highly effective touchscreen control system if preferred.



PANASONIC
LUMIX GH4
£1,299.99

PANASONIC LUMIX GH4

The Panasonic Lumix GH4 boasts a 16Mp sensor plus full manual controls and Wi-Fi connectivity. It's also the first micro four-thirds camera to shoot 4K video at broadcast quality. **Andy Luck** puts it to the test.

68
B+W



Red squirrel. The GH4's 16Mp sensor records a great deal of detail.

Panasonic GH4 with Tamron 150-600mm lens via M43 adapter, ISO 1600, 1/320sec at f/6.



Seal pup. The GH4 turned out to be very good for wildlife shots.

Panasonic GH4 with G Vario 100-300mm lens, ISO 200, 1/250sec at f/6.3.



LIKES

- ▶ Great stills quality
- ▶ Breathtaking video
- ▶ Good build
- ▶ 49 AF points
- ▶ Excellent battery life
- ▶ Great lens range
- ▶ Adaptability for other lenses
- ▶ Very competitive price

DISLIKES

- ▶ Some may miss the smaller body of the earlier GH2
- ▶ No in-body stabilisation

A very useful Silent Mode can be assigned to any one of a number of function keys, switching the shutter from mechanical to electronic, killing all other operational sounds and cutting the AF assist lamp and flash. This makes the camera ideal for special events and occasions where total discretion is required.

The GH4 is therefore an immensely capable camera in stills mode and even rivals some

top DSLRs with its 49 autofocus points, but unsurprisingly the video specs are what make this camera, without doubt, the real game-changer.

Video recording at 4K and 2K are available and – unlike the new Sony A7S – the GH4 can record 4K straight to the internal SD card, albeit with some compression and in 8-bit. This is sensational for anyone who wants top quality results from a discreet package that doesn't need any external recording paraphernalia.

An amazing array of bit rates and qualities are available, along with pro features like zebras, peaking, microphone and headphone sockets. To round off a fantastic feature set, the camera also has time-lapse and stop motion recording facilities.

I also noticed that real advances seem to have been made in power consumption over the GH3, with the battery seeming to last ages in both stills and video mode.



Stevenson's Lighthouse, Isle of May. The GH4's sensor can capture subtle low light scenes thanks to a good dynamic range.

Panasonic GH4 with G Vario 14-140mm lens, ISO 200, 1/30sec at f/5.8, tripod.

TECHNICAL SPECIFICATIONS

Sensor	Micro four-thirds Live MOS Sensor, 17.3 x 13mm, 16.05Mp
HD Movie mode	4K, 2K, Full HD
ISO	100-25600
Shutter speed	60min plus bulb to 1/8000sec
Autofocus points	49
LCD screen	3in, 1036k dots
Viewfinder	OLED 2359k
Card format	SD, SDHC, SDX
Size	93.4 x 83.9 x 132.9mm
Weight	560g



Gannets swirling around the Bass Rock. In 4K video mode the GH4 crops a bit more to an equivalent 2.2 crop, but a comprehensive range of lenses such as the excellent G Vario 7-14mm super wideangle lens can help to keep the perspective wide in video mode.

Panasonic GH4, still from 4K MOV file, G Vario 7-14mm lens, ISO 200, 1/50sec at f/9, handheld.

VERDICT

The GH4 is a cracking micro four-thirds stills camera, but the professional video features in this model are pretty amazing at this price. The 4K video is really compelling, even when down-converted to HD, but be prepared to pay a lot more for storage and allow for the extra time and processing power to render such high-resolution video.

The GH4 heralds the future. It may not be to everyone's liking, but selecting high-resolution stills from a virtually continuous recording stream is now a reality with the GH4.

RATINGS

▶ HANDLING	95%
▶ PERFORMANCE	98%
▶ SPECIFICATION	98%
▶ VALUE FOR MONEY	98%

97%
OVERALL

THE SMART GUIDE TO PHOTOGRAPHY

Whiling away a hard working day on a sun lounger, **Tim Clinch** discovers that he doesn't have to move to get great shots – life simply unravels itself before his eyes, and he's there just waiting to take pictures.

timclinchphotography.com

Last week we went to the seaside for some late autumn sunshine, to the Black Sea resort of Sozopol, only a couple of hours from my house in Bulgaria. Horizontal on a sun lounger, reflecting on life, the universe and everything else, my thoughts turned to the thing that troubles me at the end of every month. I was late with my copy for this column. Again. Pondering what I should write about, I idly took pictures on my phone of the scene on the beach immediately in front of me. People of all shapes and sizes were wandering around in varying states of undress and, I realised as I shot away, that I wouldn't dream of doing this with a big SLR in my hands.

Discreet. That's mobile photography for you.

I passed a very agreeable afternoon taking pictures. And when I'd finished shooting I lay there contentedly processing my images, putting them through a variety of different apps I'd been meaning to try out and generally messing around with them.

'People of all shapes and sizes were wandering around in varying states of undress and, I realised, as I shot away, that I wouldn't dream of doing this with a big SLR in my hands.'

I love some of the results and love the fact that, yet again, they simply wouldn't exist had I not had my phone with me (the Beloved Partner has some pretty firm rules about carrying a big lumpy camera around when I'm supposed to be off duty, which is only fair enough).

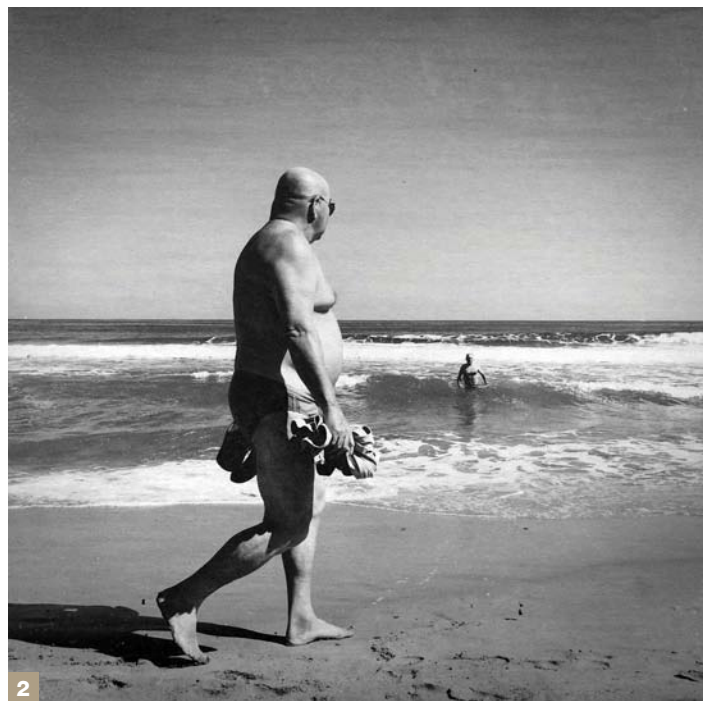
Pictures one, two and three are some of the results. All shot using Hipstamatic, and all then processed again through other apps. Pictures four, five and six all come from one original image – see *Top Tips*.

Incidentally, apologies for all the square pictures. It's just that I've never really liked them before now, probably something to do with never having owned a Hasselblad. Next month I promise I'll stop it.

70
B+W



1



2

TOP TIP

Try doing what I did in Sozopol. Find yourself a nice spot: beach, city, market, café or wherever. Somewhere where you can stay still and watch the world go by. Watch all the little cameos of life unfurl before your eyes and shoot. You don't have to worry about moving, let the subjects do

that for you. See what happens.

And when you're done, get another cup of coffee and put your pictures through some different apps to see what happens. Take the picture of the man jogging. In version four, it's as shot, using Hipstamatic with the Diego lens and the Uchitel 20

film (OK, not B&W, but clearly monochrome). Version five is the same picture with the border cropped and processed in Alien Skin's AltPhoto app (alienskin.com), using the Tri-X Pan filter, and version six has been processed using the Dramatic Black & White app by JixiPix (jixipix.com).



3



4

REALLY USEFUL APPS

OK, so after many months of perseverance and many hours of practice, your Beloved Partner **FINALLY** gets the hang of the unicycle. As he or she lurches along in fits of giggles you reach for your phone to take the definitive picture, or the nice little video, only to be told that it is 'unable to take the picture as you do not have enough available space on your phone'. **REALLY** annoying. However, help is at hand... and it won't cost you a penny.

The people responsible for the excellent Dropbox app have just released the **BRILLIANT** app Carousel. You will need a Dropbox account to activate it. This is no problem as it is

easy to set up and free. Either download the IOS or Android app or visit the website dropbox.com.

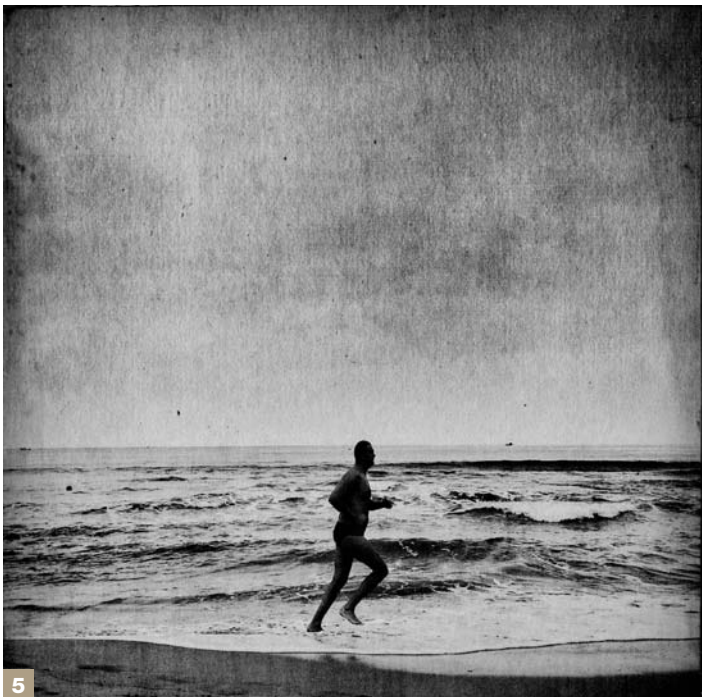
Once you have signed up you can also download Dropbox to your computer, which is something I find I use all the time. Dropbox accounts start with 2Gb of free storage. OK, not an enormous amount, but you're going to get an extra 3Gb of free space as soon as you sign up to Carousel, taking it up to 5Gb.

Dropbox is very useful for storing all sorts of things up in your cloud. If you need extra space, as I have discovered I do, you can upgrade to Dropbox Pro for \$9.99 a month. This gives you a whopping 1Tb (that's 1,000Gb!).

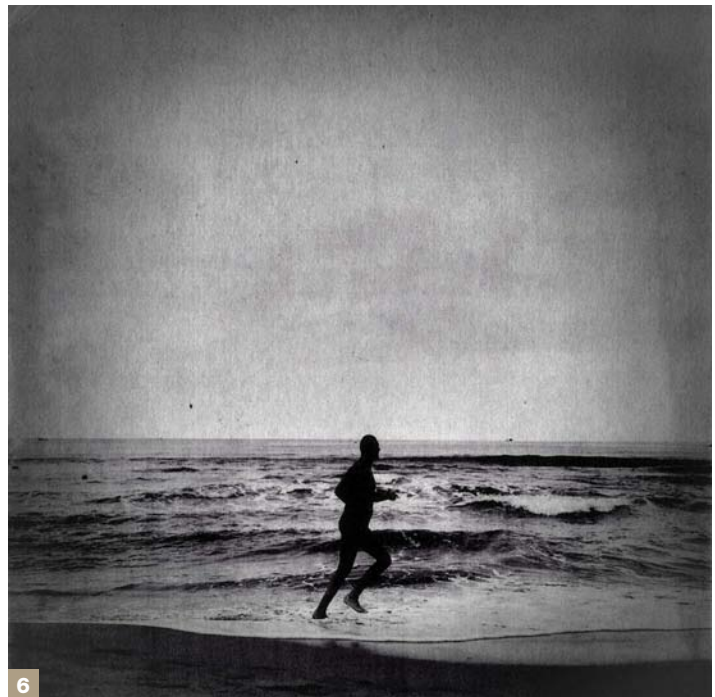
The Carousel app (also available for IOS and Android) lets you take this storage one step further. With it you can easily browse your mobile photography, use it like a mini-portfolio, and share pictures to your heart's content.

Carousel instantly backs up every picture you take via Wi-fi or your data network – just use your settings to choose which. So, whenever you want, you can delete all the pictures from your camera roll, secure in the knowledge that they are safe and sound in your cloud on Carousel. You never need to miss a picture again.

Really useful, easy to use and free! What's not to like?



5



6

CHECKOUT

Whether they're used as a portfolio, studio tool, photo editor or storage device, tablets have become a crucial part of a photographer's armoury.

Daniel Calder takes six contenders for a test drive.



IPAD AIR

BEST IN TEST

The iPad Air retains the incredible 9.7in Retina display of its predecessor, while seriously trimming down every other aspect of the device. The end result is a thin and seriously lightweight tablet, that's comfortable when held for extended periods and ideal for travelling when space is at a premium.

Apple have made no compromise in the build quality either: the iPad Air is beautifully crafted in aluminium, right down to the metal keys. New chips and a new operating system (iOS 8) hone the already unsurpassed user experience, allowing the iPad Air to perform

complex tasks incredibly quickly and intuitively.

As good as the hardware is, the software is key to just how creative you can be with a tablet. In this area, the App Store still trumps its Android rival. The iPad Air is packaged with iWork and iLife, which includes iPhoto – a useful cataloguing and viewing program for your images.

The only downside is the preference for a Lightning port, which requires the purchase of a Camera Connection Kit (£18), USB adaptor (£20) or Eye-Fi card to transfer images quickly.

TECH SPECS

Available models 16Gb, 32Gb, 64Gb, 128Gb with or without 4G option

Display 9.7in, 2048 x 1536 pixels

Operating system iOS 8

Ports Lightning

Size 240 x 169.5 x 7.5mm

Weight 469g (Wi-Fi only)

RRP £399-£739

Contact apple.com

LIKES

- ▶ Premium design
- ▶ Awesome Retina display
- ▶ Massive range of tablet apps

DISLIKES

- ▶ No microSD card slot
- ▶ Expensive

'As good as the hardware is, the software is key to just how creative you can be with a tablet.'

SONY XPERIA Z2

SUPER THIN

The Sony Xperia Z2 is currently the thinnest 10in tablet on the market, being 1.1mm slimmer than the iPad Air and a fraction thinner than the Samsung Galaxy Tab S 10.5. As it's also considerably lighter than its two main rivals, and benefits from being waterproof, it's a great tool for travelling or using in the field when you need a full size screen.

That said, despite being beautifully designed, some weight saving is achieved through the use of a plastic back and trim, which may not be as durable as the iPad's chassis.

The screen lacks the resolution of other premium tablets, but it's certainly good enough, and Sony's Live Colour LED gives added punch to reds and greens. The screen, however, is particularly glossy – which could be problematic in bright daylight.

More positively, the Xperia Z2 boasts excellent connectivity with a microUSB (MHL 3.0 enabled) and microSD slot beneath a waterproof panel on the side of the device. These welcome additions make it easy to transfer files, increase the storage capacity and connect to a television.



'It's a great tool for travelling or using in the field when you need a full size screen.'

LIKES

- ▶ Thinnest and lightest 10in tablet on market
- ▶ Useful microUSB and microSD slots
- ▶ Waterproof

DISLIKES

- ▶ Disappointing screen resolution compared to its competitors
- ▶ Highly reflective screen

TECH SPECS

Available models 16Gb with or without 4G, 32Gb Wi-Fi only

Display 10.1in, 1920 x 1200 pixels

Operating system Android 4.4 KitKat

Ports microUSB and microSD

Size 266 x 172 x 6.4mm

Weight 426g (Wi-Fi only)

RRP £369-£469

Contact sony.co.uk



SAMSUNG GALAXY TAB S 10.5

STUNNING DISPLAY

Despite boasting a larger screen than the iPad Air, the Samsung Galaxy Tab S 10.5 is only slightly bigger and nearly a millimetre thinner. Unfortunately, Samsung can't match Apple's design flair by opting for a dimpled plastic case and faux-chrome trim.

But where it does outshine any other tablet is in the quality of its 10.5in Super AMOLED screen, which offers vibrant colour, deep contrast and sharp detail. It's perfect for presenting photographs, as long as you remember to turn off the Adaptive Display. This feature can be over zealous in adjusting the white balance and saturation depending on the ambient

conditions. The Basic mode gives natural colours, while the Photo mode displays images in the RGB colour space.

The measly 16Gb of internal storage can be extended by 128Gb with a microSD card, and the microUSB port enables quick file transfers. Other good points include a powerful processor and long battery life. However, there is too much unnecessary software on the device and the fingerprint scanner is temperamental.

Samsung have also released an 8.4in model, offering the same performance, but with a smaller screen and lower price tag.

LIKES

- ▶ Incredible Super AMOLED 10.5in screen
- ▶ Thin and light
- ▶ Long battery life

DISLIKES

- ▶ Temperamental fingerprint scanner
- ▶ Too much unnecessary software

TECH SPECS

Available models 16Gb, with or without 4G
Display 10.5in, 2560 x 1600 pixels
Operating system Android 4.4 KitKat
Ports microUSB and microSD
Size 247.3 x 177.3 x 6.6mm
Weight 465g
RRP £399-£479
Contact samsung.com

'But where it does outshine any other tablet is in the quality of its 10.5in Super AMOLED screen, which offers vibrant colour, deep contrast and sharp detail.'

GOOGLE NEXUS 7

SMALL AND PORTABLE

Sometimes smaller is better, as the Google Nexus 7 proves.

Although it has the smallest screen on test, there is no compromise in the quality of the display. Measuring a fraction over seven inches, it achieves a stunning pixel density of 323ppi (pixels per inch), making for sharp, vibrant pictures. The only issue might be if you need to present pictures at a larger scale. Its small size and weight means it's truly portable, even squeezing into larger pockets.

The Nexus 7 also benefits from another adage: less is

more. The simple all-black design is unflashy, but solidly built and comfortable to use. In the same vein, the native Android operating system runs without any of the tweaks or overlays other manufacturers tend to add. This not only makes it easy to use, but it runs quickly and will always be updated as soon as the next Android operating system becomes available.

It's not all perfect though: Google, like Apple, would rather you use cloud storage to hold files, so there's no microSD slot for expanding the storage.



'Measuring a fraction over seven inches, it achieves a stunning pixel density of 323ppi (pixels per inch), making for sharp, vibrant pictures.'

LIKES

- ▶ Gorgeous 323ppi display
- ▶ Great value for money
- ▶ Small and portable

DISLIKES

- ▶ No microSD card slot
- ▶ Narrow bezels can make the tablet hard to hold

TECH SPECS

Available models 16Gb, or 32Gb with or without 4G option
Display 7.02in, 1920 x 1200 pixels
Operating system Android 4.4 KitKat
Ports microUSB
Size 200 x 114 x 8.65mm
Weight 290g (Wi-Fi only)
RRP £199-£299
Contact google.co.uk



TESCO HUDL 2

AMAZING VALUE

Tesco has created the best budget tablet around in the fun and friendly shape of the Hudl 2. At £129 the price is astonishing, especially as the device is sturdily built and looks so good. It has an 8in screen, sitting sweetly between the 'full sized' 10in tablets and the sometimes too small 7in displays. It also matches the excellent resolution of the Nexus 7 – so where are the compromises?

Well, it isn't the thinnest or lightest tablet and the battery life is poor compared to its rivals. But that's about it. Tesco hasn't played around with the stock Android KitKat

operating system either, so it's lean and runs smoothly. Connectivity is excellent too as it's fitted with a microUSB for file transfers, a microSD slot for 32Gb cards and even a microHDMI port for viewing pictures or video on a television.

The Hudl 2 is available in six bold colours as well as the standard black & white options. To crown it all, regular Tesco shoppers can use a Clubcard Boost to convert every £5 voucher into £10 off the Hudl 2.

TECH SPECS

Available models 16Gb Wi-Fi only
Display 8.3in, 1920 x 1200 pixels
Operating system Android 4.4 KitKat
Ports microUSB, microSD and microHDMI
Size 224 x 128 x 9mm
Weight 410g (Wi-Fi only)
RRP £129
Contact tesco.com

LIKES

- ▶ Astonishing price
- ▶ Super connectivity
- ▶ Fun colours

DISLIKES

- ▶ Poor battery life
- ▶ Limited storage

'Tesco has created the best budget tablet around in the fun and friendly shape of the Hudl 2.'

MICROSOFT SURFACE PRO 3

LAPTOP REPLACEMENT

The Surface Pro 3 is a supremely versatile invention, blending the power of a PC with the portability of a tablet. It's a remarkable feat to pack full PC components into such a thin device. The textured metal chassis confirms the premium quality of the machine and the excellent 12in screen is larger than all the other products on test.

By adding the optional, but essential, Type Cover keyboard the tablet becomes a lightweight laptop replacement. Costing £110, the backlit keyboard snaps on magnetically and transforms the device into a decent

workstation ready to exploit the full Windows Office suite and Adobe image editors.

One of many clever touches is the ability to tilt the keyboard, creating a more comfortable typing position. Another is the hinged kickstand on the back of the tablet, allowing the screen to be tilted to almost any angle.

The Surface Pro 3 also comes with a pressure sensitive stylus that allows the device to be used as a graphics tablet for image editing, or as a digital notepad. A full sized USB port, microSD slot and Mini DisplayPort round things off.



'The Surface Pro 3 is a supremely versatile invention, blending the power of a PC with the portability of a tablet.'

LIKES

- ▶ Incredible versatility
- ▶ Innovative design
- ▶ Fantastic 12in display

DISLIKES

- ▶ Expensive
- ▶ Keyboard not included

TECH SPECS

Available models 64Gb, 128Gb, 256Gb, 512Gb, Wi-Fi only
Display 12in, 2160 x 1440 pixels
Operating system Windows 8.1 Pro
Ports USB 3.0, microSD and Mini DisplayPort
Size 292.1 x 201.4 x 9.1mm
Weight 800g (tablet only)
RRP £639-£1,649
Contact microsoft.com

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MODELS SHOWN (L to R): MASTERCUT MCA2; PROFESSIONAL M24; TECHNICAL T650. PRICES START AT £91.49 + VAT. DALMATIAN PUPPY NOT INCLUDED.

A FORTNIGHT AT F/8

Modern technology, for **Tim Clinch**, is a blessing from the photographic gods, not an impediment to creativity. This month his grumbles include contemporary photographic jargon, innovative camera launches, Facebook posts and much, much more...



Chimping. Any of you know what this means? Confession time...until a few days ago I'd never heard of it.

In my persona here at this wonderful magazine, which seems to be 'Mister quite grumpy quite a lot of the time' and 'Mister rather sceptical rather a lot of the time', I have had to confess to a fair degree of ignorance about a lot of modern terms in the world of photography.

I am, for example, still struggling with the fact that a picture with a shallow depth of field can be described as having 'nice bokeh'. Hmmm. Still not convinced about this one but have grudgingly come to terms with the fact that I might be

'Popped on to any medium or large format camera, a Polaroid Back showed you exactly what you'd get once your film was developed. Cumbersome was the word though.'

swimming against the tide.

I was made aware of this 'chimping' term by a post on my Facebook page (facebook.com/TimClinchPhotography). The post was about the – to my mind – slightly ludicrous decision by Leica to release a new, limited edition, digital camera without an LCD screen on the back. According to the manufacturers, working with the Leica M Edition 60, '...intentionally demands the same care and attention as working with an analogue model'.

One of the comments on the post came from a young woman who stated: 'Love it. Bring an end to chimping once and for all!'

I Googled it. Wikipedia describes chimping as: 'A colloquial term used in digital photography to describe the habit of checking every photo on the camera display immediately after capture'. The Urban Dictionary goes one further with: '...what one does after taking a picture with a digital camera and looking at the result. Derived from the words

they speak when chimping: 'Ooo-oo-oo!'

Oh deary, deary me. Mister Grumpy is back in town. As always in these

circumstances I take myself back 20-odd years and imagine someone offering me some of the technology that's available today and thinking what I'd have made of it.

Take, for example, the thing that I relied on for all those years to make sure the picture I was taking was well composed, exposed correctly and looked exactly the way I wanted it to look. The Polaroid. It was a wonderful thing and I couldn't have lived without it. Popped on to any medium or large format



WHAT TIM DID THIS MONTH

▣ The gentleman on whose Facebook page I had seen the post that started all this, lives in Malta. This wonderful island was the subject of the first ever *Fortnight at F/8* column all those years ago, and somewhere I would LOVE to return to one day. I was shooting for the Malta Tourist Board when I was there last and had very little time off...I do remember the back streets of the stunning capital, Valletta, being an ideal place for wandering with a camera and the perfect place for black & white pictures...note to self...Easyjet.

▣ I have some ideas for you, dear readers. If you REALLY want to exercise 'the same care and attention as working with an analogue model' when shooting with your digital camera – then here are three very simple solutions I can suggest that won't cost you the price of the Leica. 1: Exercise some self-control. 2: Actually buy an old film camera and shoot with it. Or, 3: (really simple this one) Turn off the LCD screen on your present camera. Good grief.

▣ The pictures this month are of the City Brass Orchestra of Veliko Turnovo in Bulgaria. My friend plays the clarinet for them and asked if I'd shoot some pictures while they played in the park one afternoon in the summer. These are some of the results.

▣ And, incidentally, all the pictures were processed using Alien Skin's AMAZING Exposure 6 software. It's wonderful and I heartily recommend it (alienskin.com).

camera, a Polaroid Back showed you exactly what you'd get once your film was developed. Cumbersome was the word though. In cold weather you had to stick the developing film under your armpit so it developed correctly, and even in warm weather there was a two-minute wait while it came through.

So imagine if the photographic gods had broken through the clouds one day and said to me, 'I say, Timothy... how would it be if we suggested that instead of hanging about waiting for all those messy Polaroids to develop, and instead of having to spend all that money on buying the stuff... we just put a little magic screen on the back of your camera that showed you what your picture looked like instantly?'

Exactly. I would have bitten their hand off in an instant. Just the same as I would have if they suggested no more exposure meters...or lightning fast automatic focusing that you could trust with your life. The list, quite frankly, is endless.

Maybe it's my age. Maybe young photographers today just need something to get cross about and picked on 'chimping'. I don't know. But I DO know that

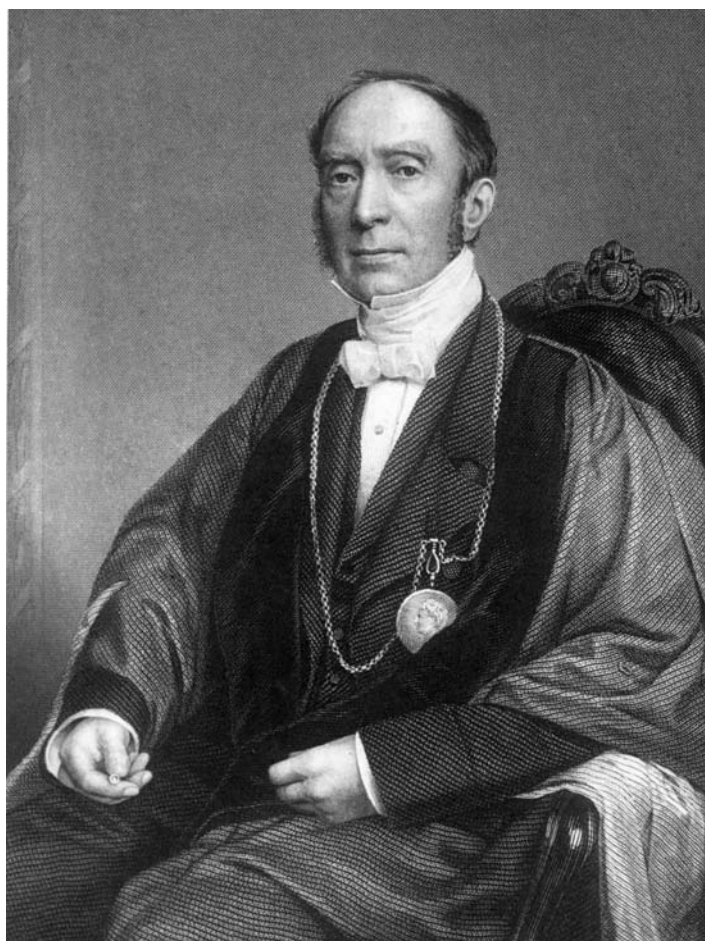
I will happily 'chimp' away to my heart's content. I like it, it helps me to compose my pictures and I cannot understand AT ALL what's wrong with it.

The one thing, however, that I CAN promise you is that you will never hear me, at any point during the proceedings, going 'Ooo-oo-oo'.



BEHIND THE SCENES AT THE NATIONAL MEDIA MUSEUM

Two new films examine the lives of several important figures in the art world in Victorian times. Here **Colin Harding** looks at the way art and photography were closely intertwined in the 19th century.



Sir Charles Eastlake, first president of the Royal Photographic Society, 1853.



Lady Eastlake (Miss Rigby) by David Octavius Hill and Robert Adamson, c.1845.

Isn't it just typical? You wait ages for a film set in the 19th century with a link to photographic history – and then two come along at once.

Recently released, both *Mr Turner* and *Effie Gray* are about the Victorian art world. Several historic figures appear on the cast list of both films and, since at the time the worlds of art and photography were so closely intertwined, these characters also played a key role in the history of photography.

However, it is not a photographer who is the link between the characters in both films but an artist. John Everett

'An early advocate of photography, the art critic John Ruskin once described the daguerreotype as a 'blessed invention'.'

Millais, one of the founders of the Pre-Raphaelite Brotherhood, weaves together four other lives in an intricate personal tapestry – Sir Charles Eastlake, his wife Lady Elizabeth Eastlake, John Ruskin and his wife Euphemia (Effie) Gray.

An early advocate of photography, the art critic John Ruskin once described the daguerreotype as a 'blessed invention'. In 1848, he married Effie Gray, the daughter of family

friends. When he took his beautiful young wife to Venice the following year, he also took along his photographic equipment. In a letter home, Effie described Ruskin in St Mark's Square 'with a black cloth over his head taking daguerreotypes.'

The marriage, however, was doomed from the start. For reasons which are still the subject of speculation and debate it was never consummated. The couple remained together but

Effie became increasingly depressed. Matters finally came to a head in 1853 when the Ruskins travelled to Scotland for a holiday, accompanied by the young John Everett Millais.

Millais was to become one of the most famous and successful British artists of the 19th century. As a celebrity, he was photographed many times. However, probably the most unusual and striking portrait of him was taken in the early 1860s by David Wilkie Wynfield who posed him in medieval costume as the Italian



John Ruskin, *carte de visite* portrait by Elliot and Fry, c.1870.



John Everett Millais, *carte de visite* portrait by Samuel Poulton, c.1862.

poet Dante. This photograph was one of a series published in 1864 under the title *The Studio: A Collection of Photographic Portraits of Living Artists, taken in the style of the Old Masters*. Wynfield's portraits directly inspired the work of his far better known contemporary, Julia Margaret Cameron.

Ruskin befriended Millais, promoting his work which many contemporaries had criticised and providing patronage and encouragement. Struck by her beauty, Millais used Effie as the model for his painting *The Order of Release, 1746* which was shown at the Royal Academy in 1852. Spending weeks together in a cottage in Scotland, with Millais constantly sketching Effie while Ruskin had his head buried in his books, the inevitable happened. Effie and Millais fell in love.

The woman who persuaded Effie to escape her loveless marriage was Lady Elizabeth Eastlake. Born Elizabeth Rigby, Lady Eastlake was a writer, art critic and art historian. Living in Edinburgh in the 1840s she was at the centre of the city's intellectual circle and was photographed by David Octavius Hill and Robert

Adamson. In 1849, she married Sir Charles Eastlake. A highly influential figure in the art

world, Charles Eastlake became president of the Royal Academy the following year – a role which



John Everett Millais as Dante by David Wilkie Wynfield, c.1860.

brought him into regular contact with Ruskin and Millais.

Both Eastlakes, husband and wife, championed photography. In 1853 Sir Charles became the first president of the newly-formed Photographic Society (now the RPS). In 1857, Lady Eastlake contributed one of the earliest and most important articles about photography for *Quarterly Review* magazine: 'photography has become a household word and a household want; is used alike by art and science, by love, business, and justice...'

Too old to start a family of her own, Lady Eastlake (played in *Effie Gray* by Emma Thompson, who also wrote the screenplay) took an almost parental interest in Effie Gray's welfare. Effie eventually revealed to Lady Eastlake the secret of her husband's refusal to consummate their marriage. Realising this meant that the marriage wasn't legally binding, Lady Eastlake arranged for Effie to leave Ruskin and file for an annulment.

A major public scandal ensued. Ruskin decided not to fight the case in court and the marriage was annulled in 1854. The following year Effie married Millais and the couple went on to have eight children.

Sir Charles Eastlake died in Pisa, Italy, in 1865. Lady Eastlake outlived her husband by nearly 30 years, dying in 1893. Millais died in 1896 and Effie the following year. John Ruskin outlived them all. He never married and his reputation never fully recovered from the scandal of his unconsummated marriage. He died in 1900.

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FEATURE

All images © Andrea Ehrenreich

60-SECOND EXPOSURE

An architect by profession, **Andrea Ehrenreich** uses her photography to capture the spirit of buildings, people and objects. Inspired by Greek philosophy, Andy Warhol and life experience, her subjects are as varied as her influences. Edited by Tracy Hallett.

I took up photography because...
I love the idea of expressing my feelings on paper.

Tell us about your favourite photographic themes.
I am an architect by trade and I like to capture the spirit of interesting buildings, but I also like to observe everyday life, and allow ideas and themes to surface naturally.

Name one item that every photographer should own.
A bottle of water.

What's the biggest risk you have taken as a photographer?
I love using instant film (mainly Polaroid SX70 and 600) so every photograph I take is a small gamble. I have to trust my instincts, which sometimes feels like a risk.

Do you have a photographic habit that you wish you could shake?
My working day is quite long, so I get up early and start slowly. I wish I could take pictures first thing in the morning, but I need a little 'me' time then.

Who has been the greatest influence on your photography?
Many artists, both famous and

unknown, inspire me, but I particularly like Annie Leibovitz, Vivian Maier and Andy Warhol.

Tell us about a photographic opportunity you have missed.
Living in a landlocked country I miss the sea and its moods

more than any photographic opportunity I could name.

What has been your most embarrassing moment as a photographer?
I was working on a personal project using a Diana camera.

I was so caught up in the creative process that I forgot to take off the lens cap. Luckily no one saw me, but I was surprised that I let it happen.

Tell us your favourite quote.
'Panta rei' – Heraclitus (Greek



Bridges

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Sculpture



Lady in Black

‘Aside from technical ability, you need imagination, patience, observational skills and the courage to go your own way.’

philosopher). These two words perfectly encapsulate his theory that everything is constantly changing.

What, in your opinion, is the greatest photographic discovery of all time?

Instant film – it changed people’s attitudes towards photography: they suddenly became freer and more creative. In this digital age, I love using instant film because it’s not perfect. I find this unpredictability refreshing. Unfortunately, Polaroid film is not cheap these days and I have to think carefully about each picture.

What would you say to your younger self?

Don’t believe what other people say; trust your feelings.

Which characteristics do you think you need to become a photographer?

Aside from technical ability, you need imagination, patience, observational skills and the courage to go your own way.

Tell us one thing that most people don’t know about you.

I sold my first photograph when I was 10 years old. It was a picture of two dogs. The owner ordered multiple copies, I think he used them to publicise his breeding business.

What is your dream project?
I have a fascination with

Eastern European architecture – especially Slovakian buildings – and I am currently working on a dream project that combines these two passions.

What single thing would improve your photography?

More time would be useful: I could use it to read the manual that came with my DSLR!

If you hadn’t become a photographer, what would you be doing right now?

My career as an architect complements my photography well, but I can imagine working as a fashion designer – when someone has their own style, they make a strong creative statement.

PROFILE

Born in Slovakia in 1966, Andrea Ehrenreich became interested in architecture and photography as a child. She spent five years following the first of these passions at Slovak University of Technology before moving to Austria.

Having settled in Vienna, Andrea began to take her photography more seriously, attending a photo school and pursuing her love of alternative processes. She continues to use both architecture and photography to express herself.

▶ To see more of Andrea’s work visit:

▶ andreaehrenreich.com

▶ andreaehrenreich.creativegallery.eu



I study for the love of the subject. OCA has pulled me out of my creative comfort zone, made me think differently and expanded my vision. There is an entire world of photography out there that I never knew about until I came across it as part of my studies. I never feel like I am being directed to go a certain way or follow a certain path. The feedback from each of my tutors has been pure gold.

Brian Cooney
Photographer

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We want to hear your views, ideas and opinions so write to us on paper, Facebook or email – and don't forget to send us a picture. **We have three Class 10 EVO 16MB SD cards to give away each month.** With a Grade 1 transfer speed of up to 48Mb/s, this is ideal for DSLRs and full HD camcorders.



SAMSUNG

INSPIRED BY B+W

Dear Elizabeth

Four years ago I picked up a camera again after about 20 years, and a couple of weeks later I picked up a copy of *Black+White*! I've not put either of them down since. Over this time I've been on a fantastic journey, embracing both of my passions – music and photography. I've been photographing jazz and soul musicians both in performance and sitting for portraits ever since. Tomorrow night I step into the real arena as a photographer for Ronnie Scott's Jazz Club in Soho. I would like



© Carl Hyde
WINNER

to say thanks to *Black+White* for the inspiration. Please never stop the fantastic work.

Carl Hyde

THE BEST OF COMPROMISE

Dear Elizabeth

I have taken your most excellent magazine since the very first issue and have enjoyed something in every one. The articles by Lee Frost are always really informative and stimulating. The articles by Tim Clinch are stimulating, but in a different way. I remember his somewhat dismissive review of the Fuji X100 but I went ahead and bought one anyway and have enjoyed it a lot. To see him now with the X-Pro 1 makes me reflect on two comments he made which are getting under my skin. The first was about the size of digital SLRs and how one can be much more discreet when out and about with something like the X-Pro 1 but, even more so, his comments about technical perfection and the 'camera club mentality' – and why we should relax and just enjoy our photography.

Tim may not quite appreciate how this amateur photographer has a camera club sitting on his shoulder (though I have never been in one) thus the search for

technical perfection and the search for the camera which will give it to me. Someone who sells pictures has reinforcement that what he/she does is worthwhile to someone else. Photography is a compromise I know, but how far are we prepared to go along that route?

Please pass on my best wishes to Tim and tell him how much of a response he is provoking.

Stephen Spooner



WINNER
© Stephen Spooner

IN PRAISE OF THE PICTURE

Dear Elizabeth

I am an old photographer – of a time when one had to judge exposures from experience as light meters were not commonly available. I agree with the sentiments expressed by Ian Barber (*Issue 169*) about the craft of photography and must confess that I regret having parted with my film and

darkroom equipment at the advent of digital imaging. But, surely, what matters is the finished picture not how it was made. Digital cameras are very good at making pictures, the photographer's art is to see them, and the craft, these days, is to master digital processing and printing.

Royston Morgan

WHY RE-INVENT THE WHEEL? **WINNER**

Dear Elizabeth

I would like to comment on Ian Barber's letter *The Craft of Photography* in *Issue 169*. Grayson Perry said in his Reith Lecture in October 2013 that if Michelangelo were alive today he wouldn't be painting ceilings he'd be making CGI movies and 3D printing. He opined that artists have always been early adopters of new technology and

I would say, on the whole, the same is true of photographers.

Would Ian Barber write his own photo editing software (if he were ever to use such a thing)? No, I suspect he'd use Photoshop or Lightroom, written by experts. DSLR and CSC manufacturers pay experts to design and write the software for their cameras, including built-in light meters, so why is

he so against people using it?

There are overrides for situations when the camera's computer can't cope with extreme light situations, but mostly the experts' settings operate exceedingly well, and this leaves one's mind free to concentrate on composition, new angles, etc. when the light is changing fast.

With regard to printing, the

price of inks seems to have rocketed sky-high over the past few years, so as an amateur I'm now very selective with what I print, but I can play a slideshow of my favourite images on a high resolution computer monitor using Photoshop Bridge, and the results are excellent.

Why reinvent the wheel?

Trish Jones

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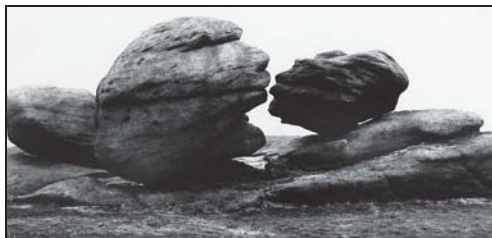
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Schneider 180mm f5.6 Apo-Symmar L with V/finder for SW617 (boxed)	Mint	£1890
Schneider 250mm f5.6 Tele-Xenar with V/finder for SW617 (boxed)	Mint	£1890
Linhof Master Technika with Schneider 150mm f5.6 APO-Symmar	Mint-	£2990
Ebony SW-23 with Horseman 6x9 RFH	Mint-	£1490
Schneider 72mm f5.6 Super-Angulon XL (Copal 0)	Exc++	£650
Schneider 90mm f5.6 Super-Angulon XL (Copal 0) on Linhof board	Exc+++	£690
Rodenstock 90mm f6.8 Grandagon-N Latest (Copal 0) (boxed)	As New	£490
Rodenstock 100mm f5.6 Sironar (Copal 0) on Linhof size board	Mint-	£220
Schneider 135mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£290
Schneider 180mm f5.6 Symmar-S (Copal 1) on Toyo Board	Mint-	£270
Nikon 180mm f5.6 Nikkor-W (Sinar DB Mount)	Mint-	£270
Schneider 210mm f5.6 Apo-Symmar-L Linhof Select (Copal 1) (boxed)	Mint	£690
Schneider 210mm f5.6 Symmar-S (Compur 1) Linhof Selected	Mint	£320
Schneider 240mm f5.5 Tele-Arton	Exc	£170
Rodenstock 240mm f5.6 Sironar-N MC (Copal 3) on Toyo style board	Mint	£390

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For Leica, Nikon (Manual Focus), Medium & Large Format

Please contact

Aperture Rathbone Place

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Email: 27@apertureuk.com

For Canon Autofocus, Nikon Autofocus, Hasselblad and other cameras

Please contact

Aperture Museum Street

Tel: 020 7242 8681

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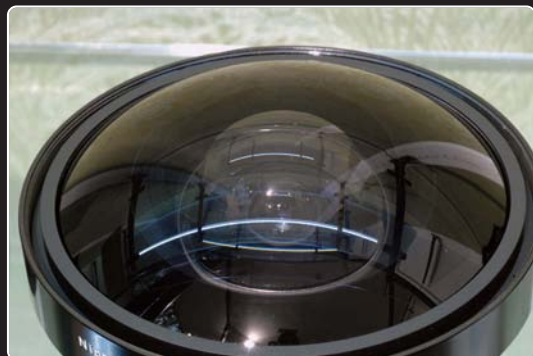
Leica MP 0.72 Black Paint #2890xxx, As New, £2290



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Leica 28-90mm f2.8-4.5 Vario-Elmar ASPH ROM #3989xxx (boxed), As New, £3390



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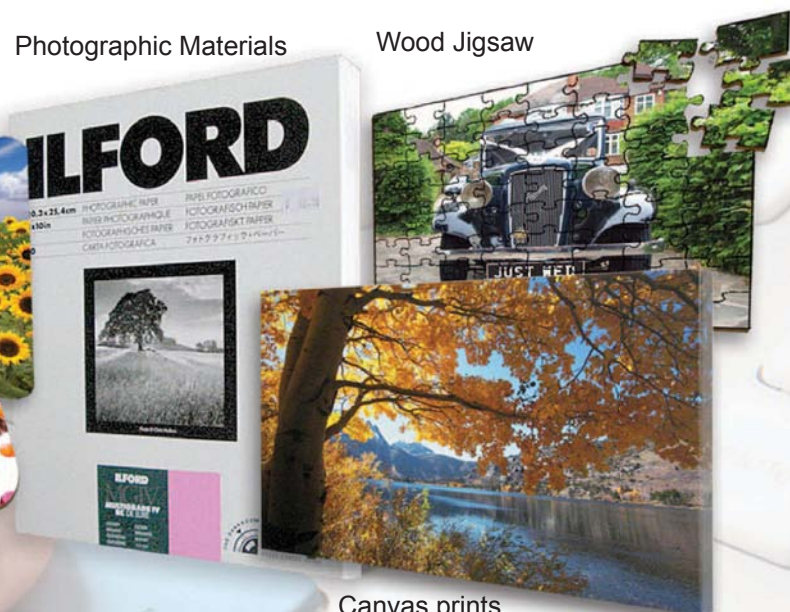


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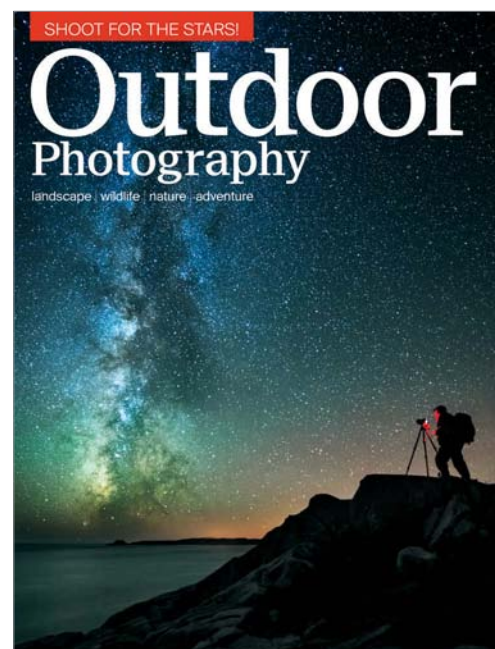
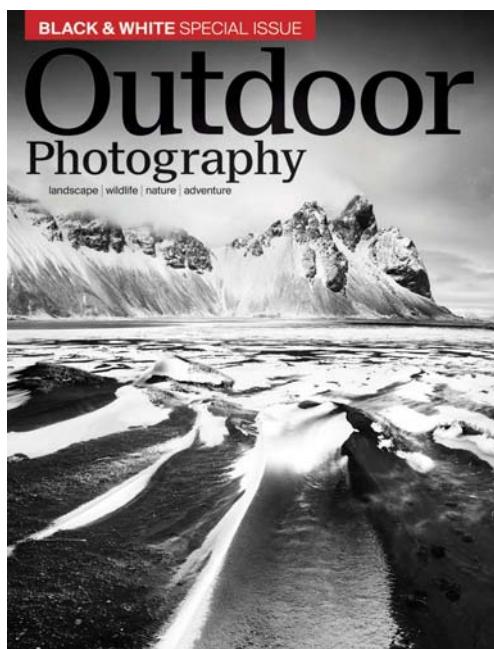
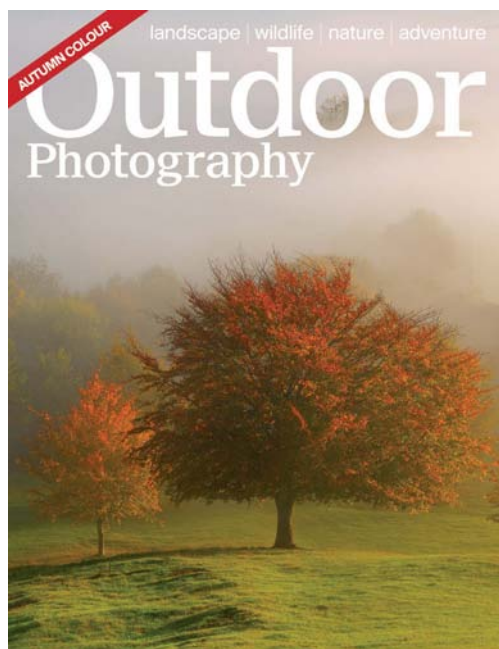
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LAST FRAME

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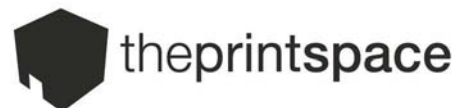
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